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PRESSTIME NEWS

BRUHN TO JOIN BOLSHOI

Erik Bruhn, who scored a tremendous hit in Russia on last year's tour with **American Ballet Theatre**, is set to join the **Bolshoi Ballet** as guest star for at least 6 months, following his summer engagements in the USA (See News from Denmark).

BALLET DE CUBA BACK HOME

Alicia Alonso and her **Ballet de Cuba** returned to Havana May 26 after a 7-month tour of Russia, China, Yugoslavia and other countries on the Iron Curtain circuit. According to her husband, **Fernando Alonso**, the co's ballet master and manager, the tour was received with great enthusiasm all along the route. There was plenty of rehearsal time, full symphony orchestra for accompaniment, and no problems about money. The star and her 56 dancers reached home "elated but exhausted, emotionally and physically." Among works taken on tour were the full-length "Giselle," "Coppelia" and "La Fille Mal Gardee." **Mirta Pla** has been promoted to ballerina status, having scored as Taglioni in "Pas de Quatre" and in the "Nutcracker" pas de deux.

As a homecoming present the Castro gov't has given the co. the commandeered Pro Arte Theatre, which is being modernized and enlarged, for a performing base and site for the co. ballet school.

HEADING THIS WAY

Anna Galina's Paris-based co., **Le Theatre d'Art du Ballet**, following a So. American tour, comes to the USA for a 3-month visit beginning this fall. Included in the repertoire will be 3 **William Dollar** works, "Francesca da Rimini," "Pelleas and Melisande" and "Little Symphony."

Lucia Chase, dir. of **Amer. Ballet Theatre**, has invited Swedish choreographer **Birgit Cullberg** to return to the USA this coming season to stage her "Moon Reindeer" for ABT. It is also reported that Miss Chase has asked **Royal Swedish Opera Ballet** stars **Marianne Orlando** and **Caj Selling** to join the co.

BALANCHINE TAP-TOE?

Rumours are about that **George Balanchine** will do a tap-to opus for the coming **NYC Ballet** season. Also in the making is a big Mendelssohn work calling for 100 costumes by Karinska.

SOVIET DANCER DEFECTS IN PARIS

Scratch the name of **Rudolf Nureyev** from the list of **Leningrad Maryinsky Ballet** stars due to open an American tour Sept. 11 at the Metropolitan Opera in NYC. On June 16 at the Paris airport, the 23-year-old lead dancer suddenly broke away from the Soviet security agents and asked airport police for political asylum in France. The co. had just completed an engagement in the French capital and were bound for London. On arrival in England, the flustered and embarrassed Maryinsky officials were reported as saying, first that no one was missing, then that Nureyev was returning to Leningrad to see his "dying mother." Indications are that the French gov't will grant Nureyev's request for asylum, and the **De Cuevas Ballet** promptly signed him at the delightfully capitalistic figure of $6,000 a month.

AROUND NEW YORK

Eleanor Powell, absent from B'way for 24 years, repeated her Las Vegas comeback triumph when she opened to rave revues June 7 at the Latin Quarter. The movie tap dance star is backed by **Roy Fitzell, Tom Allison, Jerry Madison & Gordon Cornish** in an act staged by **Nick Castle** . . . **Matt Mattox** to choreograph "Much Ado About Nothing" and "A Midsummer Night's Dream" in the NYC Shakespeare Festival . . . **NYC Ballet** plays 6 perfs., beginning July 13 at the Empire State Music Festival, Bear Mt., NY . . . **Valerie Camille**, formerly with **SF Ballet & Jack Cole** co. and now teaching modern jazz at the Studio Wacker, Paris, was in NYC for 10 days in May "to see what Jack does with Irish dance" in "Donnybrook." Her size up: "Surprisingly excellent."

A film of the **Bolshoi Ballet's** "Cinderella," starring **Raissa Struchkova**, opens this fall at 55th St. Playhouse . . . "Carnival" dancer **Dean Crane** was scheduled to direct **Ballet Arts** dancers in kick-off of NYC Flower Festival June 21 in front of Plaza Hotel . . . **Agnes de Mille & Jerome Robbins** among notables speaking at Amer. Educational Theatre Assn. convention Aug. 24-30 at the Waldorf . . . **Dance Collection of the NY Public Library** will benefit from the sale of a block of choice seats, from $25 to $35, for the Sept. 20 perf. of the **Leningrad Maryinsky Ballet** at the Met. Opera. Info.: Mrs. Gillette Boland, 232 E. 62, NYC 21, TE 8-7138.

Asia Society sponsored 2 lecture-demonstrations of Indian dance at Asia House: **Mrinaline Sarabhai** on June 8, and **Inez Metzl** June 13. Miss Metzl's program was disrupted by the power failure which blacked out mid-Manhattan. Deprived of light and sound, she moved to the garden and danced to the accompaniment of rhythm beaten out on a box with a coat hanger. Her perf. was repeated under more conventional circumstances June 20.

When she gave her May 20 concert at city-owned Hunter College Playhouse, **Jean Erdman** received a summons for not having obtained from the City of NY a $500-a-year license required "for public presentations of amusement or sport"! She hopes that her court struggle will help resolve this anomalous situation, since the theatre has been the scene of many dance concerts . . . **Kamin Dance Bookshop**, founded 35 years ago by **Sally & Martin Kamin**, has been purchased by writers **Walter Sorell & Joseph E. Wilson**. Retitled the **Dance Book Gallery**, the establishment continues at 50 W. 53rd . . . **Avril Tong's** Sword Dance was featured at the Dragon Boat Festival June 12 at the Lichee Tree Restaurant.

Babatunde Olatunji and his African Dancers and Drummers, and **Tania Chevtchenko & Oleg Sabline** were among entertainers at "I Am an American Day" ceremonies May 21 in Central Park . . . **Sarah Malament's** record, "Improvisations for Modern Dance — Series 2," is due for Sept. release.

ASIA SOCIETY EXCHANGE PROGRAM

A significant new project in cultural exchange has been launched by the **Asia Society**. The 1961-62 season will bring three concert attractions for a 78-city tour of North America. They are Ravi Shankar, India's great sitarist and composer, with a chamber ensemble; Indian dancer **Indrani** and a co. of 6; and the **Ceylon National Dancers**. Each of the groups has won acclaim here previously in short, special engagements. Director of the Asia Society Performing Arts Program is **Isadora Bennett**, noted manager-publicist, who has been associated with the presentation here of many dance, music and theatre companies from overseas. In booking, she has given special emphasis to developing a new "circuit" of college and university cities and museum theatres. On the distinguished Advisory Committee are **Martha Graham, Ted Shawn**, Marian Anderson, Howard Boatright, Joseph Campbell, Dr. Mantle Hood, Alan Hovhaness, Yehudi Menuhin and William Schuman.

TELEVISION TOPICS

Lupe Serrano, Royes Fernandez, John Kriza & Ruth Ann Koesun of Amer. Ballet Theatre appear July 9 on CBS-TV's "Camera 3." Program theme is the pas de deux and examples will be used from "Don Quixote," "Caprichos," & "Billy the Kid."

Nat'l Ballet of Canada's prod. of "Pinneapple Poll" initiated the "Int'l Hour" series carried on 5 CBS-TV stations June 17 in USA. Series is part of exchange agreement between CBS, Can. Broadcasting Comm. & Australian Broadcasting Comm.

SUICIDE OF GERMAN BALLERINA

Maria Fris, 29-year-old prima ballerina of the Hamburg State Opera, was killed May 27 when she jumped from an overhanging gallery to the stage of the opera house during a rehearsal of "Romeo and Juliet." Considered one of Germany's finest ballerinas, Miss Fris had been depressed about a tendon inflamation which forced her to withdraw from the ballet. "My legs are finished — I can't go on!" she had exclaimed to friends a few days earlier. Two years ago in Spain, while touring with **Maurice Bejart**, she had taken an overdose of sleeping pills. A native of Berlin, she was a pupil of **Tatyana Gsovsky**.

PERSONALS

Robert E. Griffith of the Griffith & Prince producing team died of a heart attack June 7 in Port Chester, N.Y. Among the teams B'way productions were "Pajama Game," "Damn Yankees" Pulitzer-winner "Fiorello" and the emminently successful "West Side Story."

A fund has been organized to meet medical fees for **Olga Preobrajenska**. The 93-year-old Imperial Russian ballerina broke her hip in Paris and has been transferred to an American hospital. Contributions may be sent to **Irina Baronova-Tennant**, "Little Courtenay," West Drive, Sunningdale, Berkshire, England.

INTERNATIONAL NOTES

Teresa y su Compania Espanola booked for a 3-week run, beginning July 7, at the Flamboyan in

Puerto Rico . . . At the invitation of the Polish Gov't., **Ballet Russe de Monte Carlo** star **Nina Novak** is guest starring for 2 months with State Opera Ballets in several cities of her native country. Her partner is **Zbigniew Stralkowski**, premier danseur of the **Warsaw Opera Ballet** . . . Contributing Ed. **Rosalyn Krokover** and husband, Harold Schonberg, NY Times Music Critic, are in Europe for 3 months. She will report for us on dance in Holland, Spain, Germany and Italy . . . **Marina Svetlova & George Zoritch** spent June performing in South America.

B'way producer James Slevin will be production asst. for the Marquis de Cuevas co. in Europe this summer . . . **Luis Agudo** forming a co. of 9 dancers to tour Europe next winter . . . American dancer **Adam Darius** to sing role of Puck (in Swedish) in Benjamin Britten opera, "A Midsummer Night's Dream," in Goteborg . . . First large-scale attempt to introduce classical ballet in the region is the **School of British Guiana Ballet** in Georgetown. The school has approval of Depts. of Welfare and Education and aims to establish a National Ballet there . . . **Lavinia Williams Yarborough**, dir. of the **Haitian Inst. of Folklore and Classical Dance**, received a citation from the W. German Gov't. for the ballet she wrote, based on a Voodoo theme, for which Werner Egk composed the score.

M. Somerset writes from Caracas that the **Ballet Nacional de Venezuela**, under the direction of **Irma Contreras** and ballet master **Harry Asmus** was enthusiastically received on a tour of the interior. Principal dancers are **Luis Chang, Bob Hall, Marie Teresa Carrizo & Carola Montiel.** Co. regularly presents a twice-monthly TV show.

The Chat Noir Revue staged in Oslo by **Gene Nettles** currently at the Bergen Music Festival. A second co. goes to Goteborg this month. On Aug. 1 he begins rehearsals for the fall edition. Meanwhile he stages a TV spec. and does dances for a play at the Nat'l Theatre . . . **Lucas Hoving**, new dir. of **Merry-Go-Rounders**, taught in Stockholm in June and is currently teaching and choreographing at **Jooss School**, Essen, Ger. In Aug. he stages "Love for 3 Oranges" for **Scapino Ballet** in Amsterdam.

BROADWAY OUTLOOK

High hopes and big plans are the order of the day along the stem as the 1961-62 season begins to take shape. Harold Prince has **Jerome Robbins** at the helm of his "A Funny Thing Happened To Me On The Way To The Forum," while the Oscar Brown opus, "Kicks & Co." boasts 2 choreographers, **Walter Nicks & Donald McKayle** who will start rehearsals late in July.

Jack Cole, currently represented with "Donnybrook," begins work Aug. 7 on "Kean" which stars Alfred Drake. The musical premieres in Boston Sept. 11 and is due at the Broadway Theatre, NYC Nov. 2. George Gobel debuts on B'way in "Let it Ride," a musical of "3 Men on a Horse" to be choreographed by **Onna White** assisted by **Eugene "Luigi" Louis.**

Joe Layton who choreographs "Sail Away," Noel Coward's latest offering, begins working July 7 for an Oct. 3 opening at the Broadhurst. **Michael Kidd** choreographer of the ill-fated "Wildcat" will do the Merrick musical "Subways Are For Sleeping," and **Hugh Lambert** is dancemaker for "How to Succeed in Business Without Really Trying."

DANCE APPRECIATION COURSE AT JACOB'S PILLOW

Recital and lecture schedule at Jacob's Pillow: June 30, **John Lindquist & Ted Shawn;** July 1, **Ann Hutchinson;** July 2, **La Meri;** July 9, **Walter Terry** assisted by **Maria Tallchief;** July 16, **Lillian Moore;** July 23, **Pauline Koner;** July 30, **Doris Hering;** Aug. 6, **Miss P.W. Manchester;** Aug. 13, **Ted Shawn;** Aug. 20, **Martha Myers;** Aug. 27, **Matteo.** Lectures are open to the public.

GRANT TO JOFFREY BALLET

From a source as yet unrevealed, the **Robert Joffrey Ballet** has received a grant which will make possible putting co. members on salary for 4 weeks, during Aug. and Sept., and to pay fees to 3 or 4 choreographers who will create commissioned ballets during the period. An open run-through is planned in a NYC theatre in Sept. The co. again tours this fall for Columbia Artists.

COAST TO COAST

Nelle Fisher will choreograph **Cincinnati Summer Opera's** 41st season, **Suzanne Ficker, Nancy Kock & Jack Louise** are soloists in co. that includes **Donna Ficker, Karin Baker, Kay Ross, Janet Carlton, Molly Whyte, Sandra Turner, Carollee Wubbolkding, Brenda Stump, Christine Lenhardt, Jill Garbutt, Leroy Reams, Bob Miller . . . Allyn Ann McLerie, Marc Breaux, Tommy Rall, Wisa D'Orso, Royes Fernandez, Lupe Serrano, Felix Smith, Richard Tone, Sallie Wilson** are among dancers appearing with the **St. Louis Municipal Opera** this season. **Frank Westbrook** is ballet master & **Dan Eckley** modern dance dir.

Dancemakers, a group composed of **Martha Baird, Ruth Emerson & Gus Solomons** performed at the Boston Arts Festival opening June 10 . . . **Nala Najan & Sasha** present "Dance Rhythms of India" at State U. of Education, Brockport, N.Y. July 6-7, and at Wesleyan U., Middletown, Conn. July 20 . . . **Galina Samtsova, Kiev Ballet** soloist, appears with **Nat'l Ballet of Canada** next season. Also planned for next season are a ballet by **George Balanchine,** and **Ray Powell's** "One in Five."

Los Angeles Dept. of Municipal Art, presented "Ballet at the Opera" June 19 at H'wood HS Aud. Perf. featured **Civic Center Ballet** in a program choreographed by **Doris Niles & Serge Leslie . . . Edna Laun,** choreographing at Tamiment this summer will use the following dancers: **Juanita Boyle, Fred Herko, Bob Holloway, Cathe Howard, Ted Jackson,** her ass't, **& Marlene Tyree.**

Moro-Landis Prods., announces openings for dancers at the Sahara in Las Vegas and clubs in Cincinnati, Boston. Their Flamenco prod. at the Sahara is choreographed by **Julio Torres . . . Margaret & James Long** choreographed **Erie Civic Theatre Assn.'s** "Finian's Rainbow." . . . **Lennie Dale, Allen Waine & Peter Conlow** share choreographic chores at So. Shore Music Circus, Cohasset, Mass. Season opens July 3 with "West Side Story" with choreographer Dale playing Riff. Prod. moves to the No. Shore Mus. Cir. July 10 when **Dougla Clarke** takes the role. So. Shore dancers are **Jeanna Belkin, Larry Merritt, Judi West, Arlene Ancona, Susanne Theobald, Harry Jones, Peter Boneham & David Arve** featured.

Jazz dancers **Cleo & Bernard** who appeared at the 1960 Cannes Jazz Festival are featured for the 2nd consecutive year in the Newport Jazz Festival . . . **Robert Ivey** will be lead dancer for the Atlanta Th. Under the Stars . . . Virginia Tanner & her Children's Dance Th. in residence at Conn. College July 10-Aug. 22, when they appear at Jacob's Pillow. On Aug. 25 the group will be seen at Nat'l Th. Conf. in N.Y.'s Waldorf-Astoria.

SCHOOLS AROUND NYC

Elaine Berlin, Dance Committee Chairman of the Health Education Teachers Assn., announces 2 courses sponsored by the Assn.: "Labonation," taught in 2 parts by **Alan Miles & Lucy Venable,** and "Teaching Dance as a Therapeutic Process," taught by **Miriam Roskin** & Miss Berlin . . . **Beatrice Tompkins** rejoins the faculty of **Amer. Ballet Center** as does **Edward Caton** who was on leave to the **Marquis de Cuevas** co. in Europe . . . **Robert Josias** joins the staff of **Nenette Charisse Studio** to conduct jazz classes . . . **Mia Slavenska** will be away from her classes at Pilgrim Productions during her month at the Boston Arts Festival. Filling in are **Bettina Dearborn,** June 10-19, and **Maria Karnilova,** July 1-10.

Pauline Koner will be guest teacher at **Ballet Arts** during August . . . Pres. William Schuman of Juilliard School of Music awarded the AGMA prize to dancer **Chieko Kikuchi,** and the **Doris Humphrey** Scholarship to **Myron Howard Nadel** . . . **Bobby Lou Ballin & Susannah Newman** of the **Steffi Nossen School** received summer scholarships to Jacob's Pillow and Connecticut College respectively . . . On July 1, **Joe Price** begins his 37th year of teaching acrobatic dance in NYC.

SCHOOLS AROUND THE COUNTRY

Harriette Ann Gray, Shirley Ririe, Charlotte Perry, Sally Weidlein, Portia Mansfield; Bruce King, Helmut Kluge, Josefina Garcia, Sharon Jackson, Lois Rollins, & Jo Hawes participate in the **Perry-Mansfield** 3rd Dance Seminar, Steamboat Springs, Colo., Aug. 21-26.

Nat'l Ballet of Canada dancer, **Kenneth Melville,** taught at **Allegro Ballet School,** Chicago, during absence of **Robert Lunnon & Doreen Tempest** who were in England for 6 weeks . . . **Tonia Flores** who represented Spain at the Brussels World's Fair now on faculty of **Jack Stanly's** Coral Gables, Fla., school to teach Flamenco and Regional Span. dance . . . A program of 8 dances dealing with Negro life before the Civil War were presented May 14 at U. of Bridgeport in Conn.

Besa Sklarsky, Dance Dept. head at Sullins College, Bristol, Va., choreographed May 26 recital that included "Classical Symphony," "Dance of the Hours," a solo from "Don Quixote" & "The Reconciliation Polka." Dance majors **Annette Williams & Nancy Lewis** soloed . . . **Royal Academy of Fine Arts,** Albuquerque, N.M., announces summer Ballet Seminar June 15-July 26 conducted by

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Nina Coppola.

Colorado College Summer Dance Session directed by Hanya Holm opens June 19 with Oliver Kostock & Don Redlich on the faculty. Annual concert will feature guests Vera Zorina, Janet Collins and Elizabeth Harris & Mr. Redlich . . .VFW benefited from "Petit Carnival" by students of Lillafrances Viles' Studio of Dance Education, given May 22 at the Hyde Park, Mass., School Aud. . . . Ted Shawn, Mary Anthony, Jess Meeker, Jeanne Fuller, Martha Odom, Helen Borngesser, Josephine Rice, participated in the training course given at Jacob's Pillow by Sacred Dance Guild June 25-28. Session opened with a lecture by Ruth St. Denis . . . Highlight of June 19 program by Barker Ballet Center, Worcester Mass., was a dance version of "The Mikado," choreographed by Marita M. Barker & Orest Sergievsky . . . End-of-season program by 300 students of Marguerite Olstowski in Corpus Christi, Texas, drew an audience of 5,000.

Dorothy Fisher teaches ballet at the 19th annual Pacific Northwest Music Camp July 29-Aug. 13, Fort Flagler, Wash. . . . The newly-formed Milenoff Ballet Foundation, Miami, Fla., offers scholarships to ballet students. Address applications to the Foundation, 251 Palermo Ave., Coral Gables, Fla. . . . Sallye Grossman's Academy of Dance Arts in Idaho Falls, Ida., has formed a Theatre Ballet Repertoire Group which gave its debut perf. May 26 at the Civic Aud. Program was highlighted by Act II and Apotheosis of "Swan Lake." The local Elks sponsored a 2nd showing June 14. Because of the interest of other teachers in working with the group, a cooperative Regional Ballet is planned.

Bert Prival presents his Youth Ballet in "Beauty and the Beast" July 29 at Starlight Bowl, Burbank, Calif. . . . Students of Marion Rice's Studio of Dance performed at Fitchburg, Mass. HS Aud. May 22 . . . Mark Ryder is new head of Dance Dept. at Cleveland's Jewish Community Center . . . Jeanne Hinote students' annual recital June 17 was televised on WJRT, Flint, Mich. Eva Marie Sage & Douglas Niles were principal dancers in cast of 200 . . . Madeline McDonald, Mobile Alabama teacher will study dance in Far East during 6-week holiday . . . Ballet Theatre's Cleveland school sponsors The Great Lakes Dance Camp offering classes in Ballet and contemporary dance Aug. 13-26.

REGIONAL BALLET-U.S.A.

Aug. 7-11 are dates for the Summer Choreography Conference of N.E. Regional Ballet Festival Assn. Plans are under way for study sessions in choreography, stagecraft, lighting, costumes, makeup, acting for dancers. Co. directors from the N.E. regional may attend with up to 6 dancers. S.E. directors may attend without dancers. For further info: Barbara Weisberger, 115 S. Main, Wilkes-Barre, Pa. Conference will be housed by Union College, Schenectady, N.Y.

Grand Forks, N.D., Ballet Ass'n plans July 25 "Under the Stars" program. Featured works include "Stephen Foster Medley" and "Aurora Borealis" by Rogers Barnes and Kata Novak. Barnes leaves the co. in the fall to take over the dance dept. of the Music and Dance School of Sioux City. Jim Garland replaces him, with Kata Novak as assistant . . . The Ithica Civic Ballet participates July 29 in Ithica Summer Arts Festival. Scheduled is a new work by co. director Vergiu Cornea.

The Long Island Civic Ballet presented a June 18 preview, which included 3 premieres by Alexandra Warenik and Ruth Ramsay . . . The Illinois Ballet of Chicago journeyed to Collegeville, Indiana, June 17, to present repertoire excerpts.

Mid-Hudson Regional Ballet of Poughkeepsie, N.Y. performed "El Victorio Luis Alonso" June 9-10. The co. has recently selected new officers: Kenneth Tomlins, Frank Pearson, Mrs. M. P. Farrell, and Mrs. Catherine Czapp.

Annual Book Fair sponsored by Washington Post and Times Herald has invited Montgomery County, Md., Ballet to perform in the fall.

The Decatur, Ga., Branch of the Atlanta Civic Ballet is now "on its own" as Decatur Civic Ballet directed by Hilda Gumm and Marie Roberts.

Duane Dishion, an assoc. director of the Atlanta Civic Ballet, has taken partial leave of absence to mount new works next season for the Macon Ballet Guild and the Atlanta Concert Group . . . Laura Teffel, director of the Birmingham Civic Ballet, is scheduled to do a 2-month series, "The Ballet World," for Educational TV . . . 1st scholarship award of St. Louis Civic Ballet went to Evelyn Ebel, who left in June for further study in N.Y. . . . Barbara Sommer of Dayton Civic Ballet leaves the co. in fall for four-year scholarship at Brandeis U. . . . David Nagy of Scranton, Pa., Ballet Guild has turned "pro" for summer stint at Carousel Summer Theatre, Framingham, Mass.

Ballet Borealis of St. Paul closed its season with a May 13 lecture-demonstration for St. Margaret's Academy Alumnae of Minneapolis . . . Allegro Ballet of Houston made its debut May 15 in a program choreographed by director Emmamae Horn. Guests for 1 no. were the G'Ann Boyd Concert Dancers.

For additional regional news see Southern California; Washington, D.C.; San Francisco Bay Area; and Chicago.

SAN FRANCISCO BAY AREA NEWS

Alan Howard's Pacific Ballet made a creditable debut May 26-27 in S. F. Veterans' Aud. Your correspondent, out of town, had a trustworthy representative at the perf. He reported Marc Wilde's "Miraculous Mandarin", despite some cloudy allegorizing and difficulty of combining it with grim realism, had tension and keen dramatic sense. Your corresp. concurs having seen it done by Oakland Civic Ballet a few seasons ago.

Wilde's "Jazziana" revealed how syncopated and frivolous Telemann's music is, and how jazz needs comparable discipline. My rep. reported its choreography cluttered by too many bright ideas but with inventive movement. He found Milhaud's music "too nervous" for the classical realism of Wilde's "Pas de Huit" and choreography and perf. perfunctory; indicating Wilde's main interest lies elsewhere than classical showpieces. "Variations for Fun" was described as witty but hackneyed; in "Rounds" however, Wilde met the challenge of making classical technique express the spirit of American folk dance without cloying folksiness.

Jack Johannes' "Simple Symphony" was a somewhat conventional abstraction. My rep. found neophyte co. competent if not virtuosic, its weakness of the kind correctable by time and experience, and a promising basic strength. As to perf., he reports Alan Howard and guest Christine Bering "elegant" in "Raymonda" pas de deux; Grace Doty & Ron Poindexter capable soloists; Bering & Howard distinctive in "Don Quixote" pas de deux; Doty, Poindexter & Harold Garton full of character in "Mandarin."

Contemporary Dancers premiered J. Marks' version of the Milhaud-Claudel "Man and His Desire" June 8-9-10-11 at their Center in SF. This conception of the Garden of Eden drama was quite imaginative and relatively restrained. James Creshaw, Jean Mathis & Marks in principal roles sustained a dreamy, legendary atmosphere, fairly concise with significant movement. Program also saw 1st perf. of "Interlude in Dance: Abstronics for Seven Dancers." This abstract study in design, reflecting moods of the music in movement variously suggested gymnastic exercises, jitterbug dance and semi-balletic lifts and was performed with discipline.

Marks' choreography is more fluid, perhaps a result of jazz experiments. Characters in his dramas appear less often afflicted with abdominal cramps. Limitations of vocabulary still produce considerable repetition and some episodes are too long. This was more apparent in "Streetcar Named Desire." For those knowing the story it was quite effective; others might find it difficult to determine the meaning of its various move-

JULY CALENDAR OF EVENTS

New York City:
July 1, Maria Tallchief & Erik Bruhn, with co.; Carmen de Lavallade & Alvin Ailey; Lewisohn Stadium; 8:30
July 6, 7, 8 (mat & eve), Moiseyev Dance Co.; Madison Square Garden.
July 15, Jean-Leon Destine & Co. (2nd half of program); Lewisohn Stadium; 8:30

Boston Festival of Performing Arts: July 19 (mat & eve), Donald McKayle & Co., Matt Turney & Robert Cohan, Merce Cunningham & Co.; 20-21, 22 (mat & eve), Ballet Russe de Monte Carlo Concert Co.; 23, Jose Limon & Co.; 24-26, Maria Tallchief & Erik Bruhn, with Festival Ballet; 27, 28 (mat & eve), Jean-Leon Destine & Co., with Carmen de Lavallade; 29 (mat & eve), Young Danes of the Royal Danish Ballet.
Greek Theatre, Los Angeles: July 3-8, Jose Greco & Co.
Jacob's Pillow Dance Festival, Lee, Mass.: July 4-8, Ruth St. Denis, Mia Slavenska & George Zoritch, Norman Walker & Co., Lotte Goslar; July 11-15, Maria Tallchief & Erik Bruhn (4 perfs.), Lupe Serrano & Royes Fernandez (4 perfs.), Jean Cebron, Teokila A'asa, Nala Najan & Sasha with Thambal Yaima, Bihari Sharma and Amun Ram; July 18-22, Maria Tallchief & Erik Bruhn (4 perfs.), Lupe Serrano & Royes Fernandez (4 perfs.), Alvin Ailey & Co. with Carmen de Lavallade; 25-29, Kenneth Johnson-Patricia Klekovic-Orrin Kayan, Pauline Koner, Carola Goya & Matteo.
Vancouver Int'l Festival: July 24, 25, 26 (mat & eve), 27, 28 (mat & eve), 29 (mat), New York City Ballet.

ON TOUR JULY 10-AUGUST 10

New York City Ballet: July 13-16, 18, 19, Empire State Music Festival, Bear Mtn., N.Y.; 24-29, Vancouver Int'l Festival; 31-Aug. 2, San Francisco.
Young Danes of the Royal Danish Ballet: July 27, Burlington, Vt.; 28, Hanover, N.H.; 29, Boston Festival of Perf. Arts.
Jean-Leon Destine & Co.: July 23 (mat), West Hampton Beach, L.I., N.Y.; 27-28, Boston Festival of Perf. Arts.
Erick Hawkins & Barbara Tucker: July 18, Michigan State Univ., East Lansing.
Nala Naja & Sasha: July 6, State Univ. of Educ., Brockport, N.Y.; July 11-15, Jacob's Pillow; 20, Wesleyan Univ., Middletown, Conn.
Bob Cohen & Judith Janus (children's program): July 29 (morn), Paper Mill Playhouse, Millburn, N.J.

ments and postures.

SF Ballet loses **Michael Smuin** to the Army for 6 mos. Before leaving he created 2 new ballets for **Ballet 1961** and spelled **Lew Christensen** choreographing Spring Opera's "La Traviata" and "Carmen." . . . **Oakland Civic Ballet** set premiere of **Raoul Pause & Jimmie Barnes'** "Eulogy in Blues, new jazz ballet to Bobbie Brooks' score, for June 25 in Berkeley Comm. Theatre. **Maclovia Ruiz, Geraldine Uhlig** & Jimmie Barnes are principals . . . **Welland Lathrop,** scheduled for concert at SF State College Aug. 10, begins summer classes for children & adults June 26. 4 scholarships to be awarded in June . . . **R. G. Davis Mime Troupe** presented complete repertoire in 2 shows May 21, 28 in Encore Theatre.

Peters Wright Creative Dance benefits its scholarship fund June 11 at Calif. Palace of Legion of Honor, presenting "Holiday Train" & condensed "Peter Pan" for children . . . **SF State College Drama Dept.** presented "Theatre of Mime" May 14 in Kafka's "Metamorphosis" and "Charade" based on Appollinaire's "Les Mamelles de Tiresias."

Ishvani (Hamilton) conducts summer workshop in Hindu dance at U. of Calif., Berkeley and appears in concert there June 23 . . . **Ruth Beckford** announced retirement as active dancer after her perf. with co. at U. of Calif. Aug. 18 of African & Haitian dances . . . **Merce Cunningham & Co.** and **Ceylon Nat'l Dancers** booked for U. of Calif. in fall-winter season . . . **Meredith Ellis & Mary Lou McKinley** presented results of 2 year's research into 17th century Baroque dance at Stanford U. June 5. Dances recreated from original Mss. of period perfd. by Miss McKinley & **George Greenstein,** with Mill Ellis at harpsichord. Sarabande, gigue, rigaudon, passepied and minuet-bourree suite, represent foundation of French classical ballet of Louis XIV time.

Ballet 1961 scheduled 6 week-ends starting July 14-15 at **SF Ballet School** premiering 5 ballets. **Kent Stowell,** joint director with **Michael Smuin,** joins Smuin & **Jeannde Herst** on choreographic staff. **Lew Christensen** adds new works in keeping with experimental program. **Sally Bailey & Roderick Drew, Fiona Fuerstner** & Stowell dance principal roles . . . Dancers from U.S. and Europe reported coming to attend **S.F. Ballet School** July 7-Aug. 29. Offered are: courses in academic ballet, variation, pointe-technique, adagio and character; lectures in costuming, make-up, production; seminar by **Harald Christensen** on choreographic technique and principles of teaching. Tuition free teachers' program July 10-21 includes observation program, co. rehearsals, & special students prods. Faculty includes **Lew & Harald Christensen, Leon Kalimos, Bene Arnold, Everett Mason** of SF Opera, & **Eloise Arnold.** 18 young dancers are at SF Ballet School under program giving dancers from states west of Miss. professional experience and training. Lew and Harald Christensen and Leon Kalimos visited over 100 schools auditioning 450 prospectives. . CLIFFORD GESSLER

SOUTHERN CALIFORNIA NOTES

Morelli Ballet has presented for 3 seasons increasingly good programs with steadily developing dancers. "Symphonic Variations" (Franck), premiered May 27 is the high point of this progress. Fresh in invention, quiet in its change of groupings and fleeting pictures, it incorporates the classicism, subdued elegance and the touch of artistry that are hallmarks of **Wilson Morelli's** choreography. New among divertissements on the same program were Adagio of the Phoenix from "Red Poppy" **Stephani Stigers & Bob Bruce** and a salty Anitra's Dance done to perfection by **Patsy Norman.** Guest artists **Luisa Triana, Juan Talavera & Thomas Muro** earned cheers in Flamenco dances. "Polonaise" gave particular opportunity to its 7 male dancers.

Ballet la Jeunesse gave its best perf. to date at Redondo Beach. Perhaps because **Oleg Tupine** was in DC staging the same work there, "Aquarelle Espagnole" seemed less well-rehearsed than previously. "Balletiques-Off Beat" was a triumph for choreographer **Natalia Clare** and every dancer taking part. A new lyricism in the pas de six gave new definition to bright opening and closing. One strength of Ballet la Jeunesse is that all its dancers come from the Tupine-Clare studio. This uniformity of style makes the group a real co. Guest artist **Julio Torres** added a brilliant zapateado to the rousing program.

Brownee Brown filled Redondo Aud. in a benefit for Calif. Women's Cancer League. **Jane Miho** scored a hit with 4 young sailors in "Grant Ave." . . . **Janet Uno & Gloria Crandall** as waltzing cats and 4 attractive couples in a rhythm tap highlighted **Dorothy La Spina's** Dance Revue . . . **Masami Kuni,** Dir. of **Kuni Inst. of Creative Dance,** Tokyo, in LA to co-direct **New Dance Theatre** with **Kate Hughes.** Classes have begun and perf. of Kuni works is set for November . . . **June Tsukida,** in her 1st year of teaching and 1st choreography for a musical, achieved the Dream Ballet of "Oklahoma!" without a single fully trained dancer.

Alex Nigodoff, after a year of teaching for **Ingeborg Hauser** in El Paso, and soloist work for **Texas Western Civic Ballet,** partnered **Diane Bradshaw** in the "Nutcracker" pas de deux in **Irina Kosmovska's Jr. Ballet Co.** perf. . . . **Saidas Gerrard** used 13 dancers in "The Bartered Bride" presented in 10 performances to school children at Shrine Aud. . . . **Joanne Nix's** choreography for **Olga Fricker's Cecchetti Jr. Ballet Co. of So. Calif.** gave **Ellen Davis** full opportunity to bring real dance spirit to the roles of Jester & Firefly. **Cheri Longnecker** projected well as a faun. Guest **Don Hewitt** enhanced the last act partnering **Linda Hughes . . . Marc Aertssen,** Fulbright Fellow from Belgium studying film animation at USC, is in **Rosalind Shaffer's** class to learn movement.

New Dance Theatre showed tremendous improvement in its 2nd mo. program with "High Spring" the high point of a generally strong bill. As Expectant Mother and Earth Mother respectively, co-choreographers **Fanchon Bennett & Kate Hughes** achieve a harmony that adds reality to the work. . . . At a perf. celebrating 13th anniversary of Israel, **Michel Panaieff** was given a plaque for his contribution to the perf., his ballet "Forever Israel" danced by **LA City Ballet . . . Mary Ehara** taught a master class for **Georgia Waldo** at LA Trade Tech. College . . . **Rozalle & Alva** gave 5 performances of their works at their Ballet Theatre in San Pedro. **Betty Isbitz, Cha[illegible] Pressey, Thelma Mulhearn & Antoinette Stane[illegible]** were featured . . . **Jan Hanlon's** 1st choreograp[illegible] for a musical, UCLA's "Finian's Rainbow" show[illegible] ability to release her dancers' natural movemen[illegible] . . . **Finis Jhung** of **SF Ballet** in LA for filming [illegible] "Flower Drum Song" . . . **Irene Nabashima** join[illegible] staff of **Eddie Gay's** studio teaching ballet . . . Lional Edward McKinley, 1st child of **Lional Mc-Kinley & Anna Lanchova,** born May 16 at Hermosa Beach. JOHN DOUGHERTY

HOLLYWOOD AND LAS VEGAS

Shaw-Hitchcock Prods. are rehearsing an original revue, "A-La-Carte" to open July 10 at Van Orman's Embers Room of Northwest Hotel, Ft. Wayne, Ind., followed by 6-mo. tour. **Sonia Shaw** stages and choreographs Bill Hitchcock's material; cast headed by **Paul Fresco, Cathy Stuart, Paul De Rolf, Dale Babcock, Judy Richards, Eddie Carrol, Toni Torry, Mary Lind, Carolyn Springer, Myrna Johns, Francine Mainerri, Bobbie Hausfield, Jean Wood, Gloria Springer & Joy Rogers.** Sonia stages the new Marlene Dietrich club act. . . . **Larry Billman** staged and choreographed "Guys and Dolls" for L.A. City College . . . **Edgar Johnson & Ellen Davis** choreographed "Brigadoon" for Santa Monica Civic Light Opera; dancers included **Gary Daily, Bill Citro, Chuck Davis, Gregg Bauer, Agnes Staab, Cynthia Judge, Dorya Annacara, Pamela Pilone, Cathy Curry, Susan Hall, Karen Muhlman, Penny King, & Gloria Gaione. Andrei Tramaine** to choreograph co's "Rigoletto" with **Susan Cartt, Suzanne Davis, Leslie Keenan, Sharron Kincaid, Regan O'Rourke, & Sally Wilson.**

Lee Scott is staging a night club revue for Arthur Blake featuring **Helen Silver & Howard Parker** . . . **Roy Fitzell** has been at 20th Cent. Fox staging a Spanish no. for **Juliet Prowse** in "A Star in the West" . . . At Cascade Studios **Jerry Antes** is using **Gretchen Hauser, James Elsegood, Joe Paz, Alicia Krug, Edgar Johnson & Herb Winters** in dance commercials . . . **Alex Ruiz & Mary Menzies** assist **Alex Romero** on "The George Raft Story" at Allied Artists. . . . **Miriam Nelson** has staged a new act for Gene Barry . . . **Hamil Petroff** to choreograph new prod. nos. for "Ice Capades."

Hal Belfer stages musical nos. in Fox's "Tender is the Night"; **Ron Fletcher** stages Fox's "State Fair" and **Hermes Pan** goes to Italy for musical nos. in "Cleopatra" . . . Dancer **Fran Bellani** has completed her role in "Bachelor Flat" . . . **Don Weismuller** to stage & choreograph "The Turbulent 20's" for H'wood Bowl; **Phyliss Sues,** assists and is featured in show starring Gogi Grant . . . **Steve Papich** staging a night club act for Dorothy Dandridge . . . MGM's 1st musical since "Gigi" will be "Jumbo." Prod. starts in Oct.; choreography by **Jack Cole.**

Earl Barton has set a night club act for **Earl Twins** currently at the Cocoanut Grove with Pat Boone . . . **Jack Bunch** to stage nos. for **Juliet Prowse & Shirley McLaine** who will be in TV Charity Show . . . **Bob Paget** at Skelton Studios staging TV show with dancers **Lee Irwin, Norman Edwards, Claire Gunderman, Cass Jaeger, Ben**

(Cont'd on page 63)

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on the cover

As individual artists, Maria Tallchief and Erik Bruhn are glowing stars. During the last two years—first with NYC Ballet, then with American Ballet Theatre—they have shared a provocative new partnership. Says our critic: "Blond and brunette; Dane and Midwesterner; they have the same deep-grained respect for perfection of detail, the same reverence for the shape of a musical phrase. Together on stage, they fire each other, subtly compete with each other, ultimately take pride in each other."

For news of the pair's summer schedule, see page 42. Photo by Jack Mitchell.

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ON BROADWAY:

BILLY BARNES PEOPLE. Musical revue. Opened too late for review. Stars Joyce Jameson, Ken Berry, Dick Patterson. Royale Theatre.

BYE BYE BIRDIE. Choreographer-director, Gower Champion. Stars Gretchen Wyler, Gene Rayburn. Teenage-emphasis choreography, over which some critics raved, is sometimes witty, sometimes hackneyed. Shubert Theatre.

CAMELOT: Choreographer, Hanya Holm. Stars Richard Burton, Julie Andrews. Not Miss Holm's best B'way effort, but she has livened the proceedings well. Excellent dancers, beautifully costumed, in archaic dance forms made modern. Majestic Theatre.

CARNIVAL! Choreographer-director, Gower Champion. Stars Anna Maria Alberghetti, features James Mitchell, Pierre Olaf, and puppets. Gower Champion, using a superb co. of dancers and all sorts of typical carnival performers, has made a magical entertainment that unfortunately has a weak score and less than first-class star. Technical dance is brilliantly synthesized with everyday movement. Imperial Theatre.

DONNYBROOK. Choreographer-director, Jack Cole. Stars Eddie Foy, Art Lund. Principal dancer, Norman Maen. See this issue for review. 46th St. Theatre.

DO RE MI. Choreographers, Marc Breaux and Deedee Wood. Stars Phil Silvers, Nancy Walker. Principal dancer, Chad Block. An auspicious debut for Breaux-Wood, who provide the freshest choreography of the season in dances about the jukebox world. St. James Theatre. (closed July 24-Aug. 21).

FIORELLO! Choreographer, Peter Gennaro. Stars Tom Bosley, Howard da Silva, Patricia Harty. This prize-winning musical moves like a blithe dream, and Gennaro's dances make it the fresh delight it is. A co. of dance soloists. Broadway Theatre.

IRMA LA DOUCE. Choreographer, Onna White. Stars Elizabeth Seal, Denis Quilley, Clive Revill. Elizabeth Seal is a new and brilliant dancing-singing-acting star surrounded by extraordinary male dancers, furnished with atmospheric (jazzy-Frenchy) choreography. Plymouth Theatre.

MY FAIR LADY. Choreographer, Hanya Holm. Stars Michael Allinson, Margot Moser. Long-run hit using a big dance vocabulary, all part of a delicious (though not spectacular) whole. Mark Hellinger Theatre.

THE SOUND OF MUSIC. Choreographer, Joe Layton. Stars Mary Martin, Theodore Bikel. This show demanded marshmallow, and Mr. Layton gave it just that, plus brief interludes of happy atmosphere. Lunt-Fontanne Theatre (closed July 1-17).

THE UNSINKABLE MOLLY BROWN. Choreographer Peter Gennaro. Stars Tammy Grimes, Harvey Presnell. Star Tammy Grimes joins a large co. of wonderful dancers in sprightly numbers of Western frontier days, and one from Paris. Winter Garden Theatre.

OFF BROADWAY:

THE FANTASTICKS. No choreographer is listed, but someone with a sure sense of movement and dance has had a gifted hand in the proceedings. The show, conceived basically in commedia dell'arte terms, dances all the time. Sullivan St. Playhouse.

THE KING OF THE DARK CHAMBER. Choreography by Bhaskar, movement stylization by Leticia Jay. Stars Surya Kumari, Madhur Jaffrey. Colorful, interesting production with talented Bhaskar acting and dancing in Tagore play. Jan Hus Auditerium.

LEAVE IT TO JANE. Choreographer, Mary Jane Doerr. Stars Dorothy Greener, Kathleen Murray. A nimble, clever recreation of a 1917 college atmosphere. Sheridan Square Playhouse.

LITTLE MARY SUNSHINE. Staged and chor. by Ray Harrison. Stars Marian Mercer. This spoof of old-fashioned operettas is a hit. Threaded with dance patterns that make funny, satiric points. Orpheum Theatre.

REVIEWED THIS MONTH (see p. 20)

"DONNYBROOK": Principal dancer, Norman Maen. **Ensemble dancers:** Gloria Ann Bowen, Judy Dunford, Mickey Gunnersen, Marissa Mason, Carol Sherman, Suanne Shirley, Pamela Wood, John Aristides, Robert Evans, Larry Fuller, William Guske, David Lober, George Martin, Keith Stewart.

"PAL JOEY": Dancers: Lillian D'Honau, Marilyn D'Honau, Dorothy Dushock, Tina Faye, Ellen Fluhr, Marjorie Graner, Ellen Halpin, Carol Ann Kroon, Sara Letton, Betty Hyatt Linton, Billie Mahoney, Barbara Monte, Mona Pivar, Eleanor Rogers, Marla Stevens, Pat Turner, Aura Vainio, Judith West, Gene Gavin, Tod Jackson, Richard E. Korthaze, Vernon Lusby, Mitchell Nutick, Frank Paige, Alan Peterson, Tom Roba, Philip Salem, Bud Spencer Vernon Wendorf.

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LOOKING AT TELEVISION

WITH ANN BARZEL

A number of pas de deux by Adam and Eve in Paradise have been seen on recent Sunday morning thinking man's programs. On Look Up and Live, May 21, the Adam and Eve story had a Freudian explanation. On June 4 it took an unsophisticated, yet more profound, meaning in the medieval Coventry Mystery Cycle.

Felix Fibich was the choreographer of the former, "Crime in a Garden," the story of Man, Woman and the Serpent in Eden. The presentation borrowed the form of TV plays. First there was a teaser. A man and woman, obviously in distress, dance. A diabolic young man looms for a moment. The trio is in trouble. A balladeer with guitar sings "Lord won't you hide me." The whole creates a mood of uneasy conscience, a brooding over sin. After a bit of narrative, the actual play starts with the man in Eden dancing a solo that states life is good. The woman appears and they dance a pas de deux behind a scrim. The tempter appears before the woman with snakelike movements. At the end, the expulsion from Paradise is shown as man and women journeying reluctantly to unknown destinations. During this presentation a narrator read Biblical passages. The dancing was simple and literal. It was very elementary as an illustration of sophisticated talk, bristling with Freudian phrases about anxiety, worship of the Mother Goddess, the heightening sense of guilt as the price of civilization, etc.

Revived after five centuries, the Coventry Mystery Cycle, a four-week series, was produced by Father John Walsh of Marquette University, with the Marquette University Players and the cooperation of the CBS production staff. The producers strove for authenticity of spirit in a combination of music, dance, mime and narrative.

The theme of the first episode of the series was God's love for man. The prologue depicted heaven before the creation. The Trinity (three almost immobile bearded men) were worshipped by angels who used the vocabulary of physical-education-department modern dance plus the fluttery gestures Agnes de Mille has made a symbol of ecstacy. Male angel Lucifer danced his rebellion and was cast out of heaven.

Then came creation, climaxed by the appearance of Adam and Eve. Their first dance of innocent love was a moving passage. After the enticement by the serpent there was a sense of fear and guilt that culminated in the expulsion from Eden. Adam was danced very well indeed by talented John Neumeier, who was also credited as an assistant to the producer, as was Holly Haas. Marquette University student Neumeier has appeared frequently as a principal dancer with the Stone-Camryn Ballet and with Sybil Shearer. Another well-danced passage was the Cain and Abel episode. Cain was a fine, strong dancer. The series, sponsored by the National Council of Catholic Men, promises to be distinguished TV fare.

A contemporary interpretation of the Psalms of David appeared on Look Up and Live, May 14, choreography by John Butler. The program was based on the reasonable premise that the humanity of the Psalms is true for any age.

Psalms were chosen that encompassed the cycle of life — birth to death. The modern accompaniment included Ellington's "Such Sweet Thunder." Birth was expressed by Carmen de Lavallade dancing the joy of motherhood. The rebellion of adolescence was danced by Sondra Lee, in sweater and blue jeans, to troubled words. The love of man and woman (that pas de deux again) was danced by Lee Becker and John Reardon. While jazzy music yowled they danced in a frightened, rather solemn mood. Miller danced a solo of a tortured individual seeking peace, and Butler, bearing the inert body of Sondra Lee, did a dance of solace.

The performers were all so good that we wished they could dance new ideas rather than accept the hopeless chore of interpreting something of which everyone has a preconceived idea. But basically the problem is that the words of the Psalms can no more be equated in dance than *Swan Lake's* pas de deux can be put into words.

Dance at its gayest is often disdained as "commercial." It *can* be quite awful, unless touched by the magic of good choreography. And such was the case for the dances made by Roland Dupree for Juliette Prowse on the Bob Hope show of May 13. Miss Prowse did her best dancing to date. The big production number "Tequila" had the familiar jazz and Latin-American movements for Miss Prowse and an entourage of boys. There were the sharp lift of the knee, the snapping fingers, the shaking of a sizzling hand, the clutching

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TELEVISION *(Cont'd)*

of one's middle while hiding the eyes. But these were used with skill and imagination. There was inventiveness that found dance cues from hats to cigars.

Dance was used comically in "Bunions to Billions," a skit in which Hope and Miss Prowse did a satire on, perhaps, Darvas and Julia. Hope was an adagio dancer who was also a stockmarket genius. The lines were funny, but no more outrageous than the dance the terpsichorean tycoon did with his bemused partner. It was punctuated by the reports of a falling stock market and the gradual stripping of the dancer's finery. The dance included four boys breaking in on the team with wonderful non-sequitor steps.

The Ed Sullivan telecast from Las Vegas on May 21 included Vegas-style night club dance — cheap-looking show girls in expensive-looking costumes. A tyrolean slap dance, which should be rowdy, was just too feverishly noisy, although one could see the boys were good dancers.

Andy Williams presided over the May 21 Chevy show. Guest Claudine Longet, billed as a singer and dancer from France, danced to "Autumn Leaves" with the aid of two expert boys. Miss Longet is that rare phenomenon, a clumsy dancer. Andy Williams took a prominent part in a dance number —that is all the boys were in his image (masks and clothes) as they Skipped to My Lou. The clever choreography was by Marc Breaux and Deedee Wood.

A similar idea was seen on the Como show of May 31. Guest Charlie Weaver was saluted in a dance in which the entire ensemble was made up of Charlie Weavers, including suspenders and red handkerchief. They moved with the old codger's gait.

The June 4 Chevy Show had fascinating dance sequences from Bali, Tahiti and Australia. There was also a picturesque folk dance in a Portuguese village near the sea, and a Swiss group. Choreographer Tom Hansen provided a George M. Cohan "Yankee Doodle Dandy" number for vivacious Janet Blair and four boys who were joined by the entire ensemble.

President Kennedy's Vienna visit was given extensive television coverage. A gratifying hour was provided by a Euro-Vision tape of the gala concert in Schönnbrun Palace. It included the Viennese Opera Ballet in the *Blue Danube*, a long ballet. We forgave the camera stop at the rapt Jacqueline Kennedy, who obviously enjoyed the frilly costumed corps. The premiere danseuse was lovely, her male partner creditable. *END*

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SELECTIVE BIBLIOGRAPHY OF DANCE BOOKS

(the fifth of six parts)

INSTRUCTION BOOKS: CONTEMPORARY and HISTORICAL

BY SELMA JEANNE COHEN and ROSALIE STONE

HISTORICALLY SPEAKING

Instruction books began to appear in the 15th century, when the Italian Renaissance heralded a new era of balls and entertainments. Few people then knew how to dance, but everyone wanted to learn. These early books give directions for the popular ballroom dances of the day.

You will find no waltzes or jitterbugging here, though you will find their ancestors — the flowing allemande and the partly improvised, show-off galliard. And don't be surprised when you come to the five positions. They were used in the ballroom long before they appeared on the stage. (Titles are listed chronologically.)

Kinkeldey, Otto. A JEWISH DANCING MASTER OF THE RENAISSANCE (GUGLIELMO EBREO). New York, 1929. 43p. *A summary of the opinions of a 15th-century teacher by a great 20th-century scholar. The master's standards are high: the dancer must not only remember the correct steps but must endow them with the proper quality of movement. And he must have a thorough understanding of music.*

Caroso, Fabritio. IL BALLARINO. Venice, Appreso Francesco Ziletti, 1581. 2 vols. in 1. illus. *Rules for basic steps and instructions for performing popular dances. The engravings make the couples seem heavily burdened by their costumes, but some lively dances are described. Beautiful, rare, and enchanting.*

Arbeau, Thoinot [Jehan Tabourot]. ORCHESOGRAPHY. Translated by Mary Stewart Evans. New York, Kamin, 1948. 212p. illus. *This delightful manual, first published in 1588, was written to show a young man how to win a wife by becoming proficient in social dancing. Includes music, comments on etiquette, and drawings. As charming as it is informative.*

Negri, Cesare. LE GRATIE D'AMORE. Milan, Pontio and Piccaglia, 1602. 300p. illus. music. *In addition to rules for proper Renaissance conduct, the author describes the positions and steps used in the ballroom and gives directions and music for a number of dances. The engravings of dancing couples evoke the atmosphere of courtly style through their formal but gracious poses.*

De Lauze, F. APOLOGIE DE LA DANSE BY F. DE LAUZE 1623. A treatise of instruction in dancing and deportment given in the original French, with a translation, introduction, and notes by Joan Wildeblood. London, Frederick Muller, 1952. 221p. illus. music. *An excellent edition of a rare book on social dancing, the only one we have for this particular period. Of special interest are the editor's comparisons of the instructions of De Lauze with those of his predecessor, Arbeau, and his successor, Rameau.*

Rameau, P. THE DANCING MASTER. Translated by Cyril W. Beaumont. London, Beaumont, 1931. 150p. illus. *This standard manual was first published in 1725 in Paris. Along with telling his lady and gentlemen readers how to behave at formal balls, Rameau describes the five positions of the feet, a number of dance steps (including the pas de bourrée, balancé, and pirouette), and gives full instructions for performing the minuet.*

In case you would like to try dancing a pavane or a minuet and find the original instructions a little hard to follow, these books will help you. The authors have studied the works of the early masters and have "translated" their directions into simple, contemporary language.

Dolmetsch, Mabel. DANCES OF ENGLAND AND FRANCE FROM 1450 TO 1600, with their music and authentic manner of performance. London, Routledge and Paul, 1949. 163p. illus. DANCES OF SPAIN AND ITALY FROM 1400 TO 1600. London, Routledge and Paul, 1954. 174p. illus. *Mrs. Dolmetsch's books are based on consultation of original sources. They are lively, well-written, beautifully illustrated, and contain careful directions on the performance of the dances, as well as suitable music for accompaniment.*

Wood, Melusine. SOME HISTORICAL DANCES (12th to 19th century), their manner of performance and their place in the social life of the time. London, Imperial Society of Teachers of Dancing, 1952. 184p. illus. MORE HISTORICAL DANCES. London, Imperial Soc., 1956. 159p. illus. ADVANCED HISTORICAL DANCES. London, Imperial Soc., 1960. 189p. illus. *Principally written for students of the historical dance, these volumes give clear directions on how to execute the various steps and figures. The music for the dances has been arranged for the piano. A short historical introduction to each period covered helps orient the student in matters of style.*

By the early 18th century, dancing was es-

(Over)

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HANDBOOK OF KINETOGRAPHY LABAN — Knust $10.00

THE MASTERY OF MOVEMENT ON THE STAGE — Laban $7.50

PRINCIPLES OF DANCE AND MOVEMENT NOTATION — Laban $4.25

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tablished as a profession, and books were written for the now more serious, more demanding student. We can see how ballet developed from an amateurish attempt at elegant walking into the precise, rigorous discipline we know today. The story is told not only by the instruction manuals, but by the dance dictionaries and books on dance notation, each describing the ballet vocabulary of its time. (Titles are listed chronologically.)

Feuillet, Raoul. CHOREGRAPHIE OU L'ART DE DECRIRE LA DANSE. Paris, 1700. 72p. *This book, describing the most famous and popular early system of dance notation, contains an invaluable table of "most of the steps used in dancing." How else could we tell that double pirouettes (en dehors and en dedans) and entrechats six were known so early? Remarkable and fascinating.*

Weaver, John. ANATOMICAL AND MECHANICAL LECTURES UPON DANCING. London, J. Brotherton, 1721. xii, 156p. *The great theorist and historian here displays a thorough knowledge of the scientific basis of dance technique. He gives directions for the graceful manner of standing and walking, describes the five positions, and gives the dancer some sound rules for maintaining his balance while executing hazardous steps.*

Lambranzi, Gregorio. NEW AND CURIOUS SCHOOL OF THEATRICAL DANCING. Translated by Derra de Moroda. London, C. W. Beaumont, 1928. 2 vols in 1. 101 plates. *First published in Nuremburg in 1716. The author had a keen eye and a lively sense of humor. For each of the wonderful original engravings (they are all here) of sailors, gondoliers, cobblers, peasants, etc., he gives a story or theme, a musical air, and suggestions for steps. Full of entertaining ideas for character and comedy dances that are still fresh.*

Compan, Charles. DICTIONAIRE DE DANSE. Paris, Cailleau, 1787. 385p. *Includes definitions of ballet terms, which provide considerable information about dance technique in the late 18th century.*

Blasis, Carlo. THE CODE OF TERPSICHORE. Translated by R. Barton. London, E. Bull, 1830. 548p. illus. *In addition to a general history of dancing, this book contains a discussion of ballet technique by the teacher who formulated many of its modern principles. There are descriptions of exercises and drawings(now famous) of correct, classical positions. Most of the author's advice to the dancer is — remarkably — still valid.*

Saint-Léon, Arthur. LA STENOCHOREGRAPHIE OU ART D'ECRIRE PROMPTEMENT LA DANSE. Paris, 1852. 32p. *A method of dance notation, which incidentally describes positions of the feet and arms, épaulement, pirouettes, batterie, and phrasing as practiced in the mid-19th century.*

Adice, Leopold. THEORIE DE LA GYMNASTIQUE DE LA DANSE THEATRALE. Paris, Napoleon Chaix, 1859. *"Modern students are*

(Continued on page 54)

REVIEWS

Freda Miller Memorial Dance Concert; Jose Greco & Co., Lennie Dale & Co.

BY DORIS HERING

Jose Greco and his Spanish Company
Royale Theatre
May 9-28, 1961

For a time, Jose Greco's program format has contrasted frenzy with restraint — Gypsies with Greco. The gamut between has been somewhat neglected.

But for this, his first Broadway season in four years, there were heartening changes. The performance was more measured in pace. There was more variety in the kinds of material presented (including a colorful *Basque Suite).* And the classic aspects were strengthened so that the Flamenco offerings did not loom excessively.

Part of this change in emphasis derived from Mr. Greco's leading dancers, Carmen Mora and Lola De Ronda. Miss Mora was new to us, and it was clear from her first *Intermedio* that here was a performer of stature and womanly elegance. She has range, too. Her *Baile Por Cana* had all the mysticism and time-bred dignity that one associates with this old Flamenco form, while her *Petenera* had both fire and aloofness.

Lola De Ronda has matured steadily until she is now truly a leading lady — svelte, assured in her attitude toward her partner and toward her audience. There is also a new dimension in her artistic attitude. Her face, with its clearly defined features and unusual oval configuration, reflects not only the immediate atmosphere of a dance, but an awareness of its meaning.

In duet work, she subtly complements Jose Greco — and that is more demanding than it sounds. For when dancing with a woman, Mr. Greco occasionally becomes more aware of himself than of the woman. Unlike Luisillo, who so tenderly performs the game of mutual enchantment; or Roberto Iglesias, who does so with ferocity; Jose Greco has the dispassion of a Spanish grandee descending from his mountain retreat briefly to appear among the people of his village.

This year's company had the usual complement of mischievous, unrestrained Gypsies, notably Pepita de Arcos and Rosario Caro. The male corps seemed quite weak, the women being more impressive. The costuming was fresh and tasteful, but the painted backdrops reminded us, in their literalness, of old-time vaudeville drops depicting the town's main street.

The Freda Miller Memorial Concert
92nd Street "Y"
May 8, 1961

As the concert began, we couldn't help thinking of the Juggler of Our Lady. Here were seven choreographers offering works to a lady whom they loved well. It was a program in memory of Freda Miller, composer, accompanist, friend of dancers.

After a perceptive introduction by master of ceremonies Norman Lloyd, a pianist played Miss Miller's score for Charles Weidman's *The Courtship of Arthur and Al.* There was no dancing, just the happy music — and Jack Ferris narrating the Thurber words, as he had done when the work was first presented in 1947.

The vintage was 1944 for Eve Gentry's solo, *Goodbye My Johnny,* with a score arranged by Miss Miller. It was a revealing experience to see it again. How richly Miss Gentry's performing quality has matured. The gestures were expansive, the mood reposeful. But like so many modern works of two decades ago, it seemed literal, lacking in rhythmic subtlety.

The critic Kenneth Tynan recently characterized Eugene O'Neill as a genius without talent and Tennessee Williams as a talent without genius. Assuming that "talent" means "facility," the same could have been said to a degree of the new works by John Butler and Anna Sokolow.

At this point in its evolution, Mr. Butler's *Hypnos* has replaced depth with facility. Miss Sokolow's *Dreams* said much, but with limited facility.

Both peered into the chambers of the soul. Both used jazz to set their pulse. *Hypnos* dealt with the sharply demarcated moods revealed under hypnosis. The dancers reached, yearned, languished, fought, and strained — constantly drawn by a maimed fetish-figure suspended above them.

Dreams seemed to have been gnarled to the surface. Its gestures were unvarnished; its performers totally involved. Couples struggled in silence. A head jutted out from the wings. A saxophone sounded in lonely patience. Hands went before faces. A man danced frantically, while another sat, head on knees. People drummed compulsively. Jazz syllables were uttered aloud. All faced the audience and, in a blast of sound, slowly sank to the ground.

As Miss Sokolow's *Rooms* represented a level deeper than her *Lyric Suite,* so did *Dreams* find a level deeper than *Rooms.* It was still another time in the heart's night — the time just before dawn.

The program also included a repetition of John Butler's heartrending *Portrait of Billie;* three excerpts from Alwin Nikolais' refreshing and skillfully constructed works; an inconsequential *Impromptu* danced by Geoffrey Holder; and a new opus by Marvin Gordon called *Jazz Satirica.* Freda Miller would have found the last piece tasteless . . . and so did we.

"Sounds and Movements": Choreography by Lennie Dale, with Dizzy Gillespie and orchestra; Hunter College; May 12, 1961

The most varied part of the program was what happened before it began. And since it began almost an hour late, a good deal

(Continued on page 22)

Carmen Mora, who made her NYC debut with Jose Greco & Co. in its May season (see review), has toured Europe and the Orient with her own co., and was featured in Hollywood's "The Naked Maja."

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

The big news in records for dance lovers this month comes from Russia. Two complete ballets — Tchaikovsky's *Swan Lake* (Artia MK 202 C) and Prokofiev's *Romeo and Juliet* (Artia MK 205 C) — recorded and pressed in Russia, are now available in this country through a cultural exchange arrangement set up by Artia.

These two three-disc sets are especially interesting for several reasons. They are the first versions of *complete* ballets produced in the USSR issued in this country. And the Bolshoi Theatre Orchestra is, in each set, under the direction of conductors we became acquainted with during the Bolshoi Ballet's visit to this country.

Swan Lake is in the capable hands of Yuri Fayer. His tempos are so comfortable that they should delight the dancer. One feels he is aware of every nuance and understands how to make the music breathe with the performer.

As for the score itself, it is probably as close to the original successful version as we are likely to get today. The grand Black Swan pas de deux turns up in the first act rather than the third. There is a lengthy and unfamiliar pas de deux insert following the Pas de Six in the third act, and there are other deviations from the score issued here by the Tchaikovsky Foundation. It would be nice to have one recording of *Swan Lake* closer to the ballet as it is danced today, but then, that is the tradition of ballet music. Each generation makes its own changes.

Prokofiev's *Romeo and Juliet*, on the other hand, is played straight. This ballet is too close to us for an accretion of changes. Anyway, the dramatic action is so closely allied with the music that there would be little license for tinkering. The ballerina (generally the culprit responsible for the mixed-up ballet scores) has to dance the music as written, or not at all. The younger conductor of the Bolshoi ballet, Gennady Rozhdestvensky, has turned in an excellent performance. The balance is good, and, as they say in professional circles, he is "in" the music.

Both of the sets are in monophonic ver-

sions only. They may not be the last word in sound according to stereophonic standards, but there is much to admire. There is a natural quality about the instruments, and nothing is hopped up. There is one problem, however. Only the well-heeled connoisseur can afford these sets, since the cost is $17.94 each. When, and if, some sort of an arrangement can be made to have the tapes sent over and the albums produced here, the cost could probably be reduced somewhat.

Those who investigated a charming disc that was reviewed in these columns over a year ago — The Festive Pipes (Kapp KCL-9093) — might be interested to know that Volume 2 in this series has been released (Kapp KCL-9049).

The series is subtitled Eight Centuries of Music for Recorders, and is performed by the Krainis Recorder Consort and members of the Krainis Baroque Ensemble.

This music is irresistible for those fascinated by the early dance forms and the reedy quality of the instruments. There is a wide assortment of composers, here, including Johann Hermann Schein (1586-1630), Henry VIII (1491-1547), Tielman Susato (1561), William Byrd (1542-1623), Georg Philipp Telemann (1681-1767), Archangelo Corelli (1653-1713), and E. J. Miller of our own time.

(Miss Krokover's reports on music and dance will continue from abroad for the next three issues.)

IN THE NEWS

Richard Taylor

***BALLERINA BRIDE:** Wedding bells rang on April 29 for NYC Ballet's Violette Verdy and London TV producer Colin Clark, son of Sir Kenneth & Lady Jane Clark. The ceremony took place at his family's historic Saltwood Castle (said to be the castle of Becket) in Kent. The couple honeymooned in France and Italy, with Miss Verdy returning in time for NYCB's Western tour. The newlyweds are seen above in Saltwood Castle with U.S. guests choreographer John Taras, NYCB ballerina Patricia Wilde, impresario Paul Szilard, and NYCB co. pianist Jean-Pierre Marty.*

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FAMILY ALBUM: GWEN VERDON AND BOB FOSSE

PHOTOS BY PAT FERRIER

Two dancers who have succeeded as musical comedy stars, with plenty to spare, are ebullient Gwen Verdon and versatile Bob Fosse—in real life husband and wife. Mr. Fosse, brought up in show business, was part of a dance team for many years, and has performed in clubs, on stage, TV and film. In addition, he has done choreography for Broadway's *The Pajama Game, Damn Yankees* (for both of which he did the film versions, too), *Bells Are Ringing, New Girl in Town,* and was responsible for the direction-choreography of *Redhead,* in which his wife starred. In the film *My Sister Eileen* he played a leading role and also choreographed.

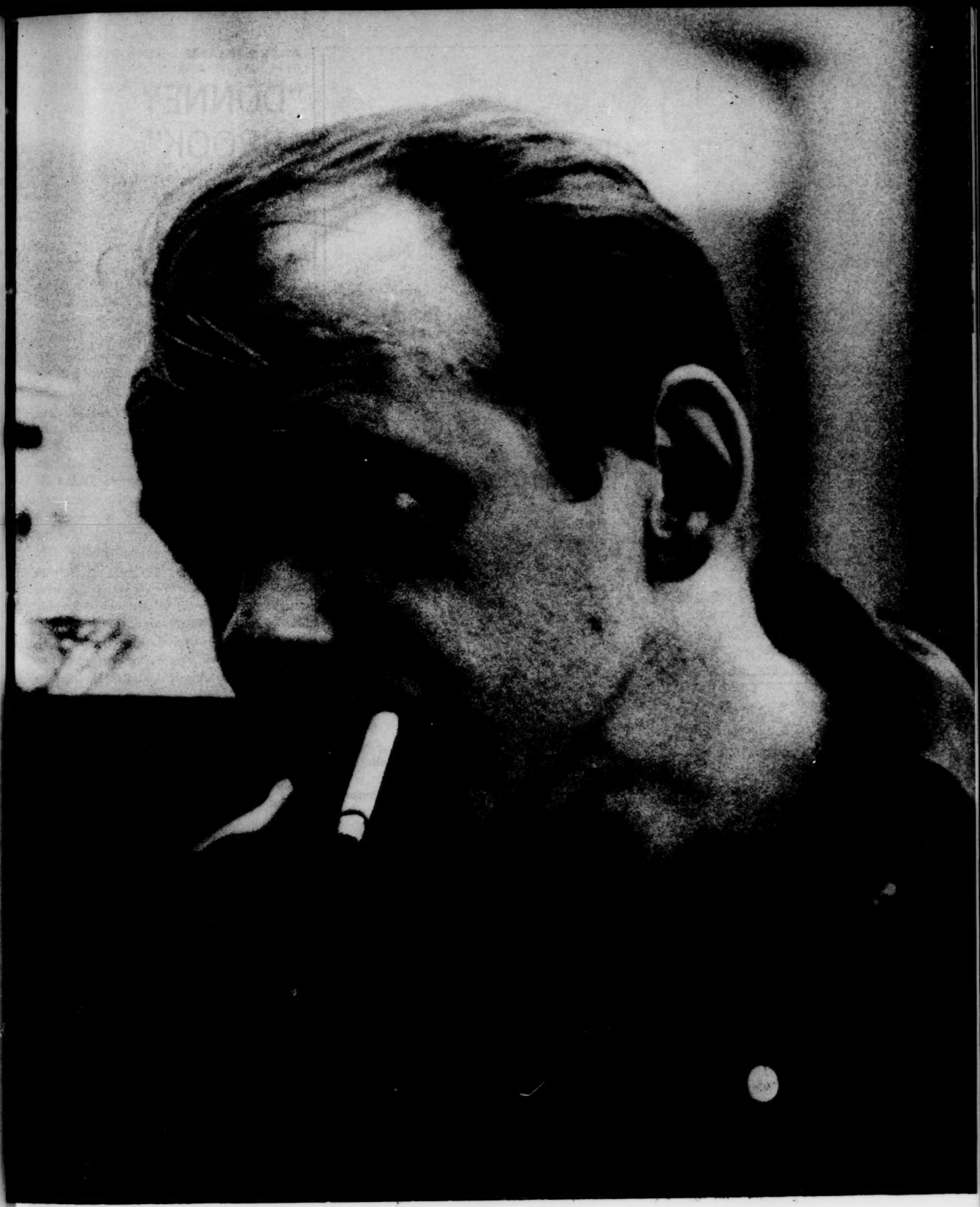
Early this spring scuttlebutt had it that Bob Fosse would be starred in City Center's production of *Pal Joey,* and that Gwen Verdon might do the role of Mrs. Prentice Simpson, the society lady momentarily entranced with a third-rate hoofer. As it turned out, Miss Verdon did not join the cast, but was seen instead, to great advantage, in Tony Charmoli's choreography for the April 28 Jane Powell TV "special." During the following weeks she was working on a forthcoming Garry Moore Show, and taped her parts in Perry Como's program for next Thanksgiving.

In the meanwhile, Bob Fosse, back in the role of Joey, which he first did in summer stock ten years ago (he also understudied Harold Lang's Joey for the 1953 revival), has caused heated controversy among the critics. Opinions range from that of the *Daily News'* John Chapman—"the best of the Joeys, surpassing even the first one, Gene Kelly" — to *Variety's* "more or less adequate," to our own critic's *(see page 21)* "certainly no Gene Kelly."

Heartless, egocentric, faithless, Fosse's characterization, while not really attractive, is sensitive, and compels the audience's interest throughout a production that suffers more from lack of rehearsal time than anything else. Says Fosse: "I guess if we'd had a pre-New York tryout, we would all still be working into shape. As it is, it took me almost three weeks to be able to dance the role as I thought it should be done. After all, I haven't been dancing for quite a while." As for the characterization: "Well, when I did Joey ten years ago I was perfectly happy with the way I did it. Now I guess I know more, and demand more of myself. But basically, even though I'm interested in what people say, I try to do what seems right to me . . . Joey is the corny show-business type, with a facade of arrogance that attempts to hide a boy who never grew up. He is narcissistic but amusing, childish but somehow charming — a poor lost guy. I keep finding new things in him . . . I'm trying not to baby my interpretation, not to play it safe . . ." City Center's limited engagement of *Pal Joey,* extended to four weeks instead of its scheduled two, closed on June 25.

The photos on these pages were taken during a rehearsal for a benefit performance arranged by Miss Verdon this spring for the Post-Graduate Center for Psychotherapy. Husband Fosse choreographed the number in which she is seen above, backed by Elizabeth Seal, star of *Irma La Douce*

L.J.



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AT THE THEATRE

"DONNEY BROOK" "PAL JOEY"

BY LEO LERMAN

Donneybrook (music and lyrics by Johnny Burke; book based by Robert E. McEnroe on Maurice Walsh's *The Quiet Man*; production designed by Rouben Ter-Arutunian; ballet music arranged and orchestrated by Laurence Rosenthal) is, I believe, the last of this season's twelve musicals (limiting our count to on-Broadway) and fifth of those to be supervised completely by a choreographer.

For *Donneybrook*, producers Fred Herbert and David Kapp engaged Jack Cole to direct and choreograph the entire production. Cole is, of course, a recognized master at these twin tasks; he is also the innovator of the use of the modern jazz idiom. The latter is, however, nowhere to be found in *Donneybrook*. What this Irish musical does have is a basic choreographic design based strictly upon jigs and reels — dance forms quite balletic in appearance. The show also is rich in soft shoe routines, and that is because Eddie Foy, who co-stars with singer Art Lund, virtually began life on the vaudeville stage. To watch Mr. Foy soundlessly, modestly sneak into a soft shoe number is to experience again the delights of genuine, old-time vaudeville dance.

But to return to Jack Cole's dance contribution to *Donneybrook* — it is, alas, monotonous, and that is because a jig is a jig, a reel a reel, and, despite their expert performance in *Donneybrook*, they evolve into little else. The show is at its most original in its montage opening, wherein whirling, twirling kilted dancers establish the atmosphere of the musical. This opening is, nevertheless, overlong and somewhat shapeless. The same step patterns recur later in the show (at one time used à la hornpipe) and at other times throughout the evening they are heightened by leaps, by held extensions. The dancers, especially principal dancer Norman Maen, who has been a "champion" Irish dancer (more's the pity Jack Cole did not integrate the clog and other Celtic folk dances at which Mr. Maen must be a master), are wonderful. Not only do they

Fred Fehl

Jigs and reels, immaculate and fleet footwork weave into "Donnybrook," which was choreographed-directed by Jack Cole.

execute the Cole choreography with verve, but they are just about the best-turned out group on Broadway. None of this makes *Donneybrook* the delight it should have been. Not even the donneybrook itself lifts the musical out of the doldrums. Surely the reason for the show's choreographic monotony is Jack Cole's unexpected reluctance to venture beyond a few set indigenous dance patterns.

Pal Joey is one of the American musical theatre's classics. Since its original production in 1940, (with choreography by Robert Alton), this Rogers and Hart musicalization of John O'Hara's saga of a heel-hero and an amoral older society woman has been triumphantly revived on Broadway, in summer tents and theatres, in London . . . I have seen at least five Joeies—Gene Kelly (the original), Georgie Tapps, Harold Lang, Frank Sinatra and now, in the current revival at New York's City Center, Bob Fosse. My concern here is not with *Pal Joey* as a musical, but with Bob Fosse as the dancing Pal Joey and with the show's choreography, this time created by Ralph Beaumont. Mr. Fosse is one of my favorite choreographer-directors, and he has also pleased me mightily as a dancer—in *Make Mine Manhattan, Dance Me A Song* and in the movie version of *Kiss Me, Kate*. I am, therefore, sorry to report that Mr. Fosse's Joey (I am talking now of his dancing) lacked finish, punch, verve. I saw it the third night after it opened, and perhaps, what with the wear and tear of City Center's strenuous rehearsal schedule and traditional post-opening fatigue, Mr. Fosse was exhausted . . . But, and this is a big but, where was the smooth hoofing style, the vaudeville charm and polish which has always made Fosse a captivating performer? Here was a song-and-dance man more concerned with the exigencies of his routines than with projection. It was obvious that Bob Fosse had had wide vaudeville dance experience, but here was certainly no Gene Kelly and definitely not a Harold Lang. This was not a pathetic dancing heel, but a tired hoofer. Perhaps that is Bob Fosse's characterization of Joey (and the audience loved it), but if it is, his Joey has little to do with O'Hara's.

Now about Ralph Beaumont's dances: they are the best aspect of this revival. At the very outset of the show, Beaumont establishes his '30s show biz atmosphere. This is not the world of today's brilliant dancers in Broadway musicals, but that long-ago world in which a girl could get a job in a chorus line if she had pull, flashy looks and if she could, perhaps, do a time step. With this in mind, Beaumont has built an evening of pastiches, a show full of take-offs, recreation of what was danced by chorus girls in night clubs, in musicals on Broadway and in Hollywood movie musicals, on vaudeville stages throughout the world. This is the world of the dance routine, a world in which choreography was a dirty word save when it had Albertina Rasch affixed to it or, and this was rare, Humphrey-Weidman. Miss De Mille's *Oklahoma! (Pal Joey* was produced in 1940, opening on December 25) was a decade away. So Beaumont creates his dances out of time steps, travel steps, buck and wings, parody ballet steps, traditional girlie poses, burlesque devices such as bumps and grinds, nightclub acrobatics, soft shoe steps, and those incredible formations and designs which were the special joy of Hollywood dance directors such as Busby Berkley.

It is all so unneurotic, so joyful that audiences go wild over it.

When one of the dancers (they almost all have lines) says, "I used to get by just by showing my shape!" there isn't a person viewing who doesn't immediately realize what a long way dance in the American musical has come, and, I must admit few who seemed (from the sounds of joy the City Center audience made) glad of what is known as "Agnes de Mille's revolution." But be made of cheer, all of you "serious choreography" lovers — *Pal Joey's* dances were being enjoyed in much the spirit that *The Boy Friend's* were: there is every reason to believe that 1815's waltzers laughed at the quaint stiffness of the pre-Revolution minuet . . . I have not the space in which to list all of the titles of *Pal Joey's* happy dance numbers. Let it suffice that this *Joey* is definitely a rousing dance show. *(See p. 10 for dancers' names.)*

Sheila Bond and Bob Fosse lead Beaumont's engaging dances for "Pal Joey."

Alix Jeffry

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REVIEWS *(Cont'd from page 15)*

happened before.

The curtain was open. The orchestra was on stage just finishing a run-through. The members began sauntering off, wiping their instruments, chatting. The usual young man in dirty dungarees, coffee container in hand, bustled into the wings. A girl in tight pants, loose shirt, and sneakers, slouched across. Another man in a business suit screamed soprano instructions to some hidden stagehands.

Finally, Mort Fega, the program's commentator, entered, seating himself at the side to remark about the wonderful dancers, the wonderful musicians, the wonderful music. The musicians returned, waving to friends in the audience.

Lennie Dale, who was responsible for most of the program's dance works, performed two solos, both marked by a sullen, slouching, tight-sprung beauty of their own. But this is a very special quality. It wears thin when prolonged — and when not associated with a specific characterization. Mr. Dale's coordination, his strength, and his sense of timing are so impressive that, for one dance at least, it would be rewarding to see him straighten up, open out his chest, gaze candidly at the audience, and present himself as a dancer, rather than as a delinquent.

The group, all of them earnest and nicely trained in the jazz idiom, were seen in brief works of no special distinction. Two were staged by Lennie Dale and the other by Tommy Johnson. The costuming throughout was on the careless side.

(more reviews next month)

IN THE NEWS

Erika H. Berkmanis

IN VIENNA: Erich Walter, choreographer of the Wuppertal (Germany) Opera House, is one of the 3 guests (the others —Janine Charrat and Heinz Rosen) who staged works for the Vienna Opera Ballet's spring season. He is seen above with that co. preparing an hour-long ballet to Gustav Holst's "The Planets" for next fall.

BOB AUDY DISCUSSES CONVENTION PROBLEMS

As pupils, our teachers still have much to learn, says a thoughtful jazz dance instructor

BY MARCIA B. MARKS

Young in years, but wise in experience, Bob Audy has definite ideas for his fifth season of teaching at dance conventions. His wide-ranging activities have given him an unusual understanding of dance teachers' problems. But he finds that, unfortunately, many of the teachers attending the annual association sessions are themselves either unaware of their needs or too concerned with "conventionalities" to take heed of them.

For instance, says he, not all teachers participate actively in convention classwork. Many prefer to watch the faculty instructor perform while they take notes (that is, if they can tear themselves away from the hall displays, conversations, and extra activities long enough to attend classes). But Bob, who is a well-known jazz dancer, teacher and choreographer (the latter for such acts as those of Connie Francis, Betty Ann Grove, etc.), has been guest teacher in many private studios and conventions throughout the United States and Canada. And he understands the needs of teachers and designs his work for them, not for himself.

Bob Audy (above, backed by pupils) received his dance training in Grand Rapids (where he was born), in Florida, and, most recently, in New York.

During the first few years he used to "dance up a storm," responding to requests to repeat his performance for anyone who "couldn't quite see." Teachers obviously enjoyed his performance, but weren't able to relate it to their own work. They were often more discouraged than encouraged by the virtuosity of their instructor. So Bob decided that the best use for his one hour of time was step-by-step demonstration, with every teacher on the floor. By working with him, by feeling the physical vibration of the movement, no matter how skilled, rusty, or even unaccomplished these teachers are as dancers, they can retain something of real value.

There are difficulties: many teachers do not know music; many can no longer take active part; many new teachers are "scared" to get up with more experienced colleagues. To these last Bob gives assurance that no one is watching anyone but the instructor, and everyone is concerned with himself alone.

For convention classes, Bob prepares short routines and novelty numbers with a story background. Beginning pupils, he feels, do not have enough strength to get through lengthy routines, and a story line is an asset when there is limited dance training. He grades his work, but he expects teachers to adapt and extend the routines to fit their own particular need. And this is the area of greatest challenge.

Bob feels that a teacher should be creative enough to take whatever is taught and build on it for his or her own school. He does not want the teacher to receive or expect to receive a neatly packaged routine for a certain number of performers at a certain level of accomplishment. He prepares his routines for the most general use possible, and believes that any good teacher can, with ingenuity, adapt them to particular situations. The teacher's attitude should be not so much " Does this material fit my school?" but "What can I use from this material?" — whether it is a new idea for costumes, or for teaching a movement, or the routine itself. But the attitude should basically reflect a flexible, ever-receptive approach to the art of teaching.

Bob gives the simplest form of jazz dance to teachers who are not yet offering it in their schools, and encourages them to study with as many different teachers as possible. They can then plan their own lessons and develop their own presentations.

In his New York studio, which he shares with Frances Cole, he began only recently to concentrate on jazz classes for children aged 8 to 14. So much had been done at advanced and professional levels that work with children, he found, had been almost completely neglected. (These ages, of course, are of the greatest concern to most of the teachers attending the conventions.) Bob feels that a basic type of jazz dance is ideally suited to children getting acquainted with dance or attending dance classes to gain poise, self-confidence, or a sense of rhythm and movement.

For beginners' classes he advises an easy warm-up and good music. It is important for the children to begin to move immediately, and for them to become aware of the relationship of music to movement. Even 9 to 12-year-olds are not too young to have and demand good music. Only in this way, and not through percussive accompaniment, can they learn instrumentation, dynamics, and accent.

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AUDY *(Cont'd)*

ments. Bob himself set the tempos and chose the tunes for a series issued this spring *(see review p. 58)* by S & R Records. The series is not stamped with Bob's personal style, but is designed to be used by anyone anywhere. He hopes in this way to help raise the standards of jazz for children.

As pupils progress, Bob advocates a gradual stress on line and an increase in the length and complexity of the class warm-up. He also urges formal training in ballet or tap for any serious students. Perhaps it is for this reason, and because he himself has had formal training, that Bob Audy is popular as a guest teacher in ballet studios.

Back to conventions, to which he has been giving much thought. He wishes that more teachers would do the same. If they would recognize that faculty members at conventions may spend months preparing for two one-hour sessions, they would undoubtedly give more, and get more. Teachers attending association meetings these days have frequent opportunities to work with excellent faculty, and under good conditions. But the average teacher, and the new teacher, have not yet learned to take advantage of these opportunities. Bob Audy hopes it won't be long before they do. *END*

IN THE NEWS

Jack Mitchell

HAPPY WINNER: 8-year-old Rosemary Sinceno receives the Alma John Performing Arts Scholarship from Dance Magazine's Donald Duncan. The Gladys Graham Foundation award is named for Alma John, WWRL radio commentator, at r. Center, Rosemary's teacher, Ruby Magby.

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BOOK REVIEW

BY SELMA JEANNE COHEN

FOKINE: MEMOIRS OF A BALLET MASTER, by Michel Fokine. Translated by Vitale Fokine, edited by Anatole Chujoy. Boston, Little, Brown and Company, 1961. 317p. illus. $7.50.

Michel Fokine was a student at the Imperial Ballet School in St. Petersburg in the 1890's when he began to envision a new kind of ballet: not merely a showcase executed by virtuoso technicians for clamorous balletomanes, but a serious, noble, and great form of art that used the movement of the disciplined human body to express a theme with sincerity and beauty.

The precise nature of the vision formed gradually in his mind. It began with discontent with the ballet conventions of his time; it was stimulated by his travels in Western Europe and by his study of music and painting. The vision was challenged by the complacent lovers-of-tradition, but Fokine persevered. His ideal began to materialize, and it grew to fruition in the masterpieces he created for the company of Serge Diaghilev.

By 1912 Fokine felt that he had been able to accomplish the most important points of his reform program. Writing later about this stage in his career he declared: "Ballet had already discarded the practice of dancing on toes when such dancing was out of place; discarded the taking of bows in the middle of stage action; rejected the formerly once-and-for-all accepted tarlatan tutus; relinquished 'ballet pantomime' or hand gesticulations — in short, departed from many of what I considered outgrown traditions."

His achievement had been tremendous. Despite opposition — personal, professional, and official — he had made his vision a reality and had seen that reality acclaimed. He had inaugurated a new era in the history of ballet.

Among the works Fokine had choreographed by this time are some of the greatest ballets in the contemporary repertory. There was *Les Sylphides*. With its dancers in their floating, white skirts, gliding in a moonlit grove, it is still the epitome of Romantic ballet. Karsavina, Pavlova, Preobrajenska, and Nijinsky were its original interpreters. There was *Petrouchka*, which gave Nijinsky one of his greatest roles, a frustrated puppet with the soul of a man. There was *The Firebird*, first the triumph of Karsavina and now of Margot Fonteyn. Fokine gives us a glimpse of its creation, with Stravinsky trying out melodic themes while the choreographer climbed over a wall (his piano) and crawled fear-struck about the enchanted garden (his living room).

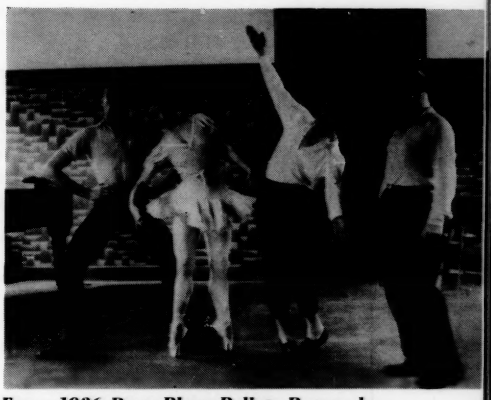
There were the magnificently virile Polovetzian Dances from *Prince Igor*, the poetic gaiety of *Carnaval*, the tender dream of *Le Spectre de la Rose*. There was the exotic drama of *Scheherazade*. How thrilling Nijinsky must have been: "half-human, half feline animal, softly leaping great distances, now a stallion, with distended nostrils, full of energy, overflowing with an abundance of power, his feet impatiently pawing the ground." One can feel the sparks flying: the choreographer inspiring the performer; the performer igniting the imagination of the choreographer.

Paris was overwhelmed by the ballets of Fokine. Then it was London, then one after another nearly all the capitols of the world applauded the works that presented dancing, not as a form of elegant acrobatics, but as eloquent, poetic drama.

Fokine's memoirs trace the struggle and eventual triumph of a dedicated man of genius. There is little here that is not related to the story of his career. Though the tale of his courtship is delightful (he managed a most inexpensive wedding, and his wife always reminded him of it when he tried to call her "my dear"), the author justified his conclusion of the romance in this dance book by explaining how his wife promoted his success as a choreographer by being "the source of my inspiration" . . . "my best critic."

The subject of the book is "my work in the ballet." Since that work accomplished a revolution of remarkable significance, Vitale Fokine (the choreographer's son) has rendered the dance a great service by offering these memoirs to the public and to posterity. To do it he compiled approximately 12,000 pages of scattered papers, letters and notes left by his father at his death. By the time he had translated and culled these, they were down to 600 typewritten pages. Russian-speaking Anatole Chujoy then edited out an additional third of the material so that the focus was clearly on Fokine and the dance.

Michel Fokine and Anna Pavlova (for whom he choreographed "The Dying Swan" in 1905) in a student production at the Imperial Theatre School, St. Petersburg, 1898.



For a 1936 Rene Blum Ballets Russes de Monte Carlo revival of his "Petrouchka," Fokine rehearses Andre Eglevsky (the Blackamoor), Vera Nemtchinova (the Ballerina), Anatole Oboukhoff (Petrouchka).

The first two-thirds of the book consist of a consecutive first-person narrative, beginning with a description of the author's family and his childhood and running through the period with Diaghilev. The remainder is pieced together from fragments among Fokine's papers, and Vitale Fokine has provided the necessary biographical continuity to hold these together.

No effort has been made to make this a "literary" biography. The style is plain and straightforward. The book is not a work of art, but a document. A concise

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Fokine and his wife, Vera Fokina, in "Scheherazade," which he composed for the Diaghilev co. in 1910. In it he incorporated his revolutionary concept of eliminating traditional pantomime and using gesture and dance movement which expressed dramatic action.

FOKINE *(Cont'd)*

chronology and a complete list of Fokine's works are the significant editorial additions.

One of the book's greatest values lies in the choreographer's descriptions of the details of production and interpretation of his major ballets. Fokine was frequently dismayed by what he called the "deterioration" of his works over the years. To those who never saw *Sylphides* or *Petrouchka* in their original forms, some of his ideas are startling. The Firebirds we have seen have always worn knee-length tutus and have danced with their limbs turned *en dehors*. Fokine approved of the Oriental pantaloons Bakst designed for Karsavina in the title role, and rejected turn-out for her dancing. His reasoning on these points is just and logical, as is his objection to the anticlimactic, ceremonial finale (which he never had a chance to stage as he wished).

In certain instances, however, Diaghilev's suggestions seem to have more validity than Fokine admits. While the choreographer argues against the mutilation of his plans, it is obvious that his artistic director often chose wisely and well. He was right in selecting Fokine as his chief choreographer. He was also right in some of his criticisms. Part of the tribute to Diaghilev is inadvertent, but tribute it is.

Fokine broke with Diaghilev in 1912, when he said the most important of his reforms had been accomplished. "But," he wrote, "art does not exist only for the purpose of championing some new artistic

ideas." He continued to produce ballets until his death in 1942. Apart from *Bluebeard*, few of these later works have survived. But many audiences would like to see again the compelling portrait of genius in Paganini, and who will ever forget the delicate, delightful *chinoiserie* of *L'Epreuve d'Amour?*

Having settled in the United States in 1921, Fokine continued to fight here for the principles to which he had devoted his life. Describing the later ballets in his memoirs, he reverts to the ideas stated earlier: the elimination of conventional pantomime, the evocation of period style, the continuity of dramatic action. These themes are reiterated, but they are not developed.

Nowhere in the memoirs is there so profound a statement as that written by Fokine in 1916 (quoted in C. W. Beaumont's *Michel Fokine and his Ballets)*, which defined a dance as "the development and ideal of the sign." Fokine's argument with Martha Graham in 1931 (it is given in full in the memoirs) reveals a limited conception of the range of emotions dance may signify. In 1916 he had written: "every pose should express the inner self." The words could have been Martha Graham's. But in 1931 he could not understand her.

Having reformed the ballet, Fokine could recognize no innovations other than his own. He even seemed unable to recognize developments that were logical extensions of his own principles. In this he was not unique.

Like Jean Georges Noverre 150 years before him, Fokine felt himself unappreciated, hurt by jealousies and intrigues. Like Noverre, he appears in his writings to be stubborn, even arrogant, about his accomplishments. Yet Noverre and Fokine both shocked the ballet of their times out of its applause-loving, convention-bound routine and raised it to what were then new heights of dramatic beauty.

Fokine was undoubtedly the greatest force in ballet in the first quarter of this century, and one of the greatest of all time. We should be grateful to these memoirs for setting the record straight on what he wanted his ballets to be. Many of his comments reveal afresh the remarkable scope of his achievement. At a time when experimentation is rife in dance, it is good to be reminded of the debt we owe the man who dared to be an innovator in an age of conservatism, and who had the courage to choose, as he said, to set his course "against the tide."

(Next month in Dance Magazine: Extended excerpts from "Fokine: Memoirs of a Ballet Master")

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SUMMER TENT MUSICALS

BY DAVID DACHS

In the last few years one phase of warm-weather show business has been settling into a pattern, and the resulting state of affairs is proving a bonanza for dancers. This welcome phenomenon is called the musical tent.

The musical tent is not to be confused with the conventional summer theatre set-up — where dancers never had a chance. On the straw hat circuit it used to be that a tiny resident company, reinforced perhaps by a fading star, and padded with an earnest crew of low- or non-paid apprentices, would reconstruct classics or sure-fire farces for the amusement of the few hundred summer residents they could attract to their remodeled barns.

But musical comedies? Out of the question. The citronella boys and girls worked on postage-stamp stages, and the number of paying customers on the hard benches out front could scarcely provide the revenue to pay for putting on a Broadway song and dance show. For off-season employment the dancers headed for such al fresco institutions as the St. Louis Municipal Opera, the Kansas City Starlight Theatre, Jones Beach, the Hollywood Bowl, the Dallas State Fair, etc., etc. The fare in these spots, until fairly recently, was more likely to be *The Student Prince*.

When, on July 2, 1949, St. John (pronounced Sin-Jun) Terrell put up the first tent, the Lambertville, N. J., Music Circus, on the edge of Bucks County, he created a form of show business that has done as much for young American dancers as the advent of the leotard. With 2,000 seats, instead of 200, the summer tent producer could forget *The Sea Gull* and think in terms of *Guys and Dolls, Brigadoon, The King and I* and other such goodies. He could have top stars, big casts, and a respectable orchestra. From the standpoint

Singing dancers, in a rousing moment of "Oklahoma," face outward to the audience that encircles the tent stage.

of the musical comedy performer, Terrell launched a major revolution.

There are now some 25 musical tents across the nation. Roughly 500 dancers (some of them fresh from dance class) are making $75 to $90 a week from Cape Cod to Sacramento. In truth, more boys and girls are earning a living doing musicals in the big top tune tents than in summer TV, Hollywood, Broadway and Las Vegas all put together. By the time Labor Day rolls around they will take home (to their hotel room or rented cottages) a half million dollars.

On the boards this year are the regular block-busters like *Carousel* and *Oklahoma*, as well as the new releases — *Take Me Along*, *Destry*, *Tenderloin*, a revised version of the movie *Calamity Jane*, an adaptation of Rogers & Hammerstein's TV production, *Cinderella*. All these for the vacation theatre-goer at bargain prices of $4.50 to $1.50.

Standard fare, however, doesn't call for standard treatment when it is to be played in a musical tent. First of all, the show is "in the round," which means a drastic reconsideration of every bit of action. Both choreographer and dancer have to give a much more continuous line to the movement. Picture-stops and freezes, which might look great on a proscenium stage, are good for only a small segment of an arena audience. Closely encircled by spectators no farther away than the 15th row, the dancers must keep the action low, since lofty lifts only mean irritating vision blockage to most of the audience. Entrances and exits, too, are a special trick, since they have to be done pell mell through the audience, down and up the aisie ramps.

Dancing in a tent is rough, admits St. John Terrell, but it is most "educational." In 50 percent of the tents, a resident company does a new show a week — or every other week. And that isn't a snap. Says Terrell: "It means learning new choreography every week, and that you have to rehearse during the day and perform at night. The heat can be a problem, too. Though rehearsals are mostly in a studio, these are seldom air-conditioned. Anyway, dancers don't seem to want air-conditioning. They say it's not good for the muscles."

Summer tent dancing jobs are obtained by pleasing both choreographers and producers at Equity and "open" (non-Equity) calls. The ones around New York City are conducted from February through May, and trade paper advertisements announcing them are eagerly followed by the "audition set." At these try-outs the dancer must really prove his versatility — with Western-flavored material à la *Destry*, ballet waltzes for operetta, and "cool" modern jazz in the manner of *West Side Story*. Also they have to show that they can sing, at least a little. The days of the dancer just dancing are over in the modern musical theatre.

If they are in a "package" which tours the music tent circuit, dancers' traveling expenses are paid by the producers. But they must pay for their own room and board. Economics being what they are, dancers try to trim expenses to the bone. A room which two may share is about $25 a week, a single, $15. Facilities for cooking are of major budgetary importance. Housing is not too hard to come by, since most of the music tents are not in the heart of the summer luxury resort areas. The Lambertville Music Circus, for example, is in a community which is largely year-round. The Westbury Music Fair on Long Island is deep in a home-owning area. Cleveland's very successful Musicarnival is just outside the city. In the few situations where the tents are in the resort belts, such as the Cape Cod Melody Tent in Hyannis, the dancers try to rent an entire house, or else the producer tries to provide low-cost housing by getting a "hotel rate" or "motel rate" for the summer for cast members.

One particularly picturesque tent operation is that of three young Philadelphians — Lee Guber, Frank Ford and Shelley Gross. They have a miniature circuit of five tents — the Westbury Music Fair, the Valley Forge Music Fair, the Camden County Music Fair, the Storrowton (Mass.) Music Fair, and the Painter's Mill Music Fair, outside Baltimore. They commute by rented helicopter!

The virtues of tent seasons for dancers can't be overemphasized, according to 40-year-old Lee Guber. As he puts it: "In tents dancers develop their talents. They work with choreographers and get to be known by them. And these choreographers will be the Broadway choreographers of the near future. But even better, for the moment at least, is the dancer's opportunity to be out in front of an audience—night after night. Financially, the tents serve a great purpose for the young performer. The trick in this business is to keep alive until producers and choreographers begin asking for you."

The canvas tops are proud of their alumni. Shari Lewis started there, as did Neile Adams (now Mrs. Steve McQueen). And at Lambertville in 1952 a long-legged dancing youngster named Shirley Beatty trod the theatre-in-the-round boards in her first professional job. She's now known as Shirley MacLaine.

END

***PRESIDENTIAL PARTY:** As the national anthems are played, Mme. De Gaulle, President Kennedy, President De Gaulle and Mrs. Kennedy stand in box at Louis XV Theatre at Versailles. After ballet program, the French Government held a reception for the Kennedys in the great Hall of Mirrors.*

THE KENNEDYS AT THE BALLET

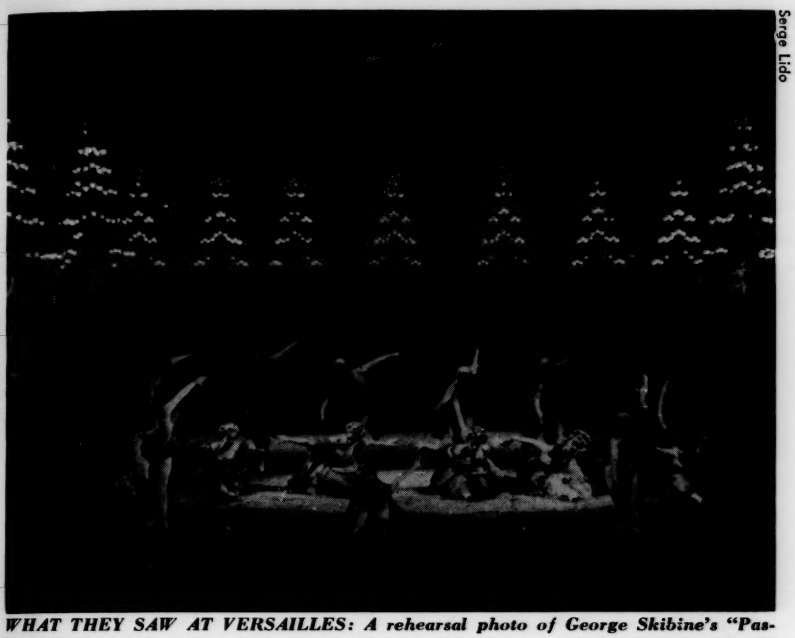
Ballet is getting government support—unofficially. The art is getting powerful encouragement from the very active interest of the First Lady, Mrs. Jacqueline Kennedy. That interest is of long standing. Back in 1951 when she was a 21-year-old college senior she won *Vogue's* 16th Prix de Paris Contest. One of her essay assignments for that project was "People I Wish I Had Known" in the world of art, literature, music, ballet — people no longer living. Her choices were Charles Baudelaire, Oscar Wilde and Serge Diaghilev. If the ladies of the land follow her ballet-going example to the extent they copy her clothes, we can expect dance audiences to swell by many millions.

Now we can add the President himself to those on record as ballet supporters. After the June 1 Gala, during the recent state visit to France, Mr. Kennedy spoke enthusiastically about the performance and expressed the hope that Washington would soon have a major professional company in residence.

The fact that the New Frontier administration has created the post of Assistant Secretary of State for Educational and Cultural Affairs is a significant breakthrough for the arts in America.

Serge Lido

***STARS OF GALA:** Americans Marjorie Tallchief and George Skibine headed the cast of Paris Opera dancers who performed for President De Gaulle's guests.*



Serge Lido

WHAT THEY SAW AT VERSAILLES: A rehearsal photo of George Skibine's "Pastorale" (no performance pictures were permitted). Program also included a Harald Lander pas de deux by Flemming Flindt and Josette Amiel, and Anton Dolin's "Pas de Quatre."

Serge Lido

BEWIGGED MAESTRO: Conductor Richard Blakeau and orchestra members were costumed in keeping with the 18th Century motif of the occasion.

Wide World Photos

AT THE NEW YORK CITY BALLET: Mrs. Kennedy at the March 21 performance of the NYC Ballet. At right is her sister, Princess Radziwill. Between them is U.N. Ambassador Adlai Stevenson. Afterward the party went backstage to congratulate dancers and co. dir. George Balanchine, who had been Mrs. Kennedy's White House guest earlier this year.

United Press International

AT THE WASHINGTON BALLET: Accompanied by Mr. and Mrs. Franklin D. Roosevelt, Jr., Mrs. Kennedy arrives at Lisner Auditorium for the April 28 performance of the Washington Ballet. Later she was guest of honor at a reception given by Mrs. Herbert A. May, honorary chairman of the company's Board of Trustees.

THE LITTLEST ONES

PHOTOS BY ALEXANDER SCHACHTER

One teacher's answer to how 3 and 4-year-olds are introduced to dance

Soon after President Kennedy and his family moved into the White House, the announcement was made that Mrs. Kennedy had enrolled 3-year-old daughter Caroline at the Washington School of Ballet.

Although there have been conjectures in the press and otherwise about what goes on in the class that Caroline attends, the school's director, Mary Day, informs us that she has "strict orders from the White House that we make no comment, and that no photographers be allowed inside the building. Mrs. Kennedy is concerned about the effect of so much publicity on Caroline's life . . ." Understandably, Miss Day is not in a position to say anything about what she teaches in the class.

On these pages we present a montage of photos taken in the Buenos Aires, Argentina, studio of Patricia Stokoe, a well-trained, sensitive instructor, aware of the need for a "carefully worked out plan of what is desired to be taught, based on what a child is capable of learning at different ages."

"Expression through movement," says she, "is as natural to a child as laughing when he is happy and shouting when he is angry. The little ones should learn, if possible in their own nursery-kindergartens, without realizing they are learning, for their teachers should be able to initiate them into this first organized form of play with knowledge and understanding, skill and spontaneity."

Not only feet propel motion . . .

Sociability at an early age . . .

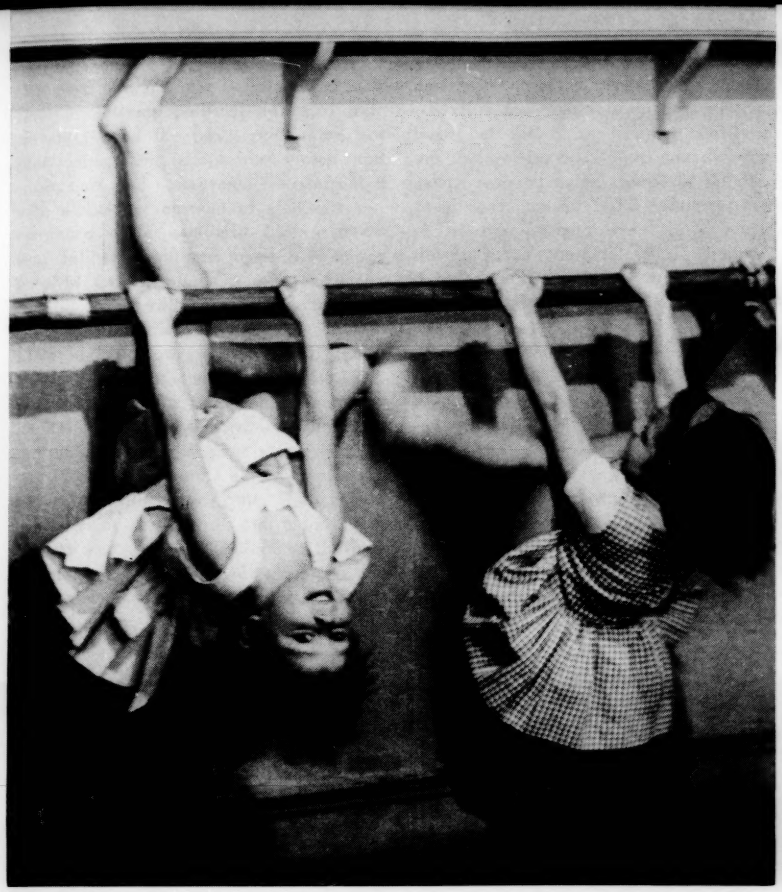
A pillow-on-the-head game for balance . . .

Hands can talk . . .

A rhythm band learns to listen, too . . .

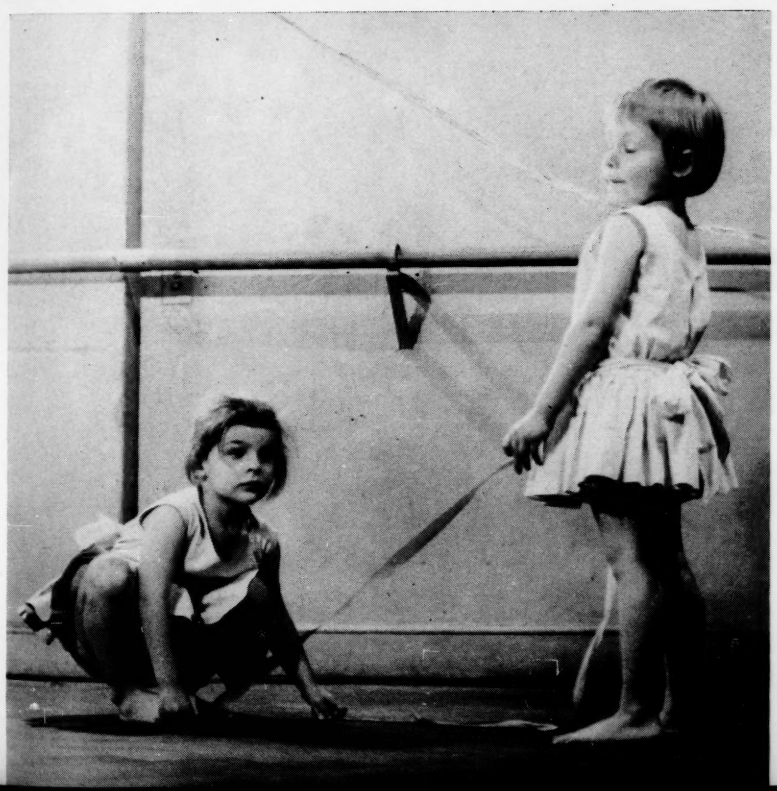
ANNOUNCEMENT

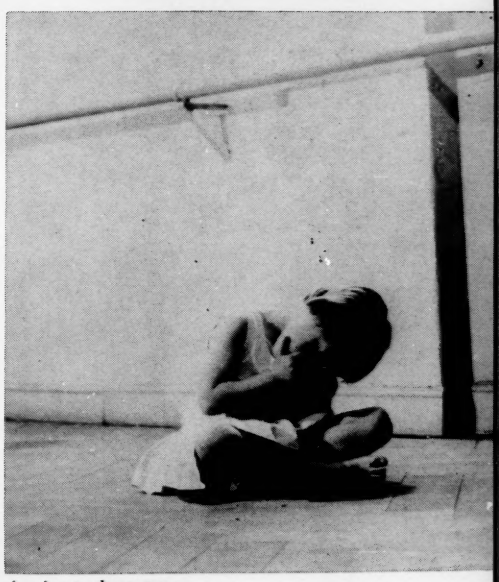
We are proud to announce that famed children's dance authority Virginia Tanner, Director of the Children's Dance Theatre of the University of Utah, will, in future issues of Dance Magazine, answer questions from our readers about a creative approach to dance for children. Parents, teachers, and interested laymen are invited to send pertinent questions to Miss Tanner, c/o Dance Magazine, 231 West 58th Street, New York 19, N. Y.



Left: To 3-year-olds, this is "at the barre" . . .

Bean bags make a study in stretching . . .





A going-to-sleep story . . .

Colored ribbons make designs in space . . .

END

MAURICE BEJART

The "bad boy" of European choreographers creates a miracle at Brussels

BY HORST KOEGLER

It was during the climax of the strike this past January. All Belgium was in a state of extreme political unrest. Public transports and the post-service were not functioning, many shops were closed, and cafés, bars and restaurants — confronted with a serious shortage of electricity — continued on a candle-lit basis. Streets were full of embittered people asking for political division of the country.

Although all cultural activities had been cancelled for the moment, the Théâtre Royal de la Monnaie (TRM), Brussels' opera house, nonetheless continued with its preparation for the next premiere by its Ballet of the Twentieth Century. And the performance was given exactly on the day fixed some months earlier, while the strike was still in its prime. With ballets to the music of Opus 10 and 6 by Anton Webern and the Ravel *Bolero* on the program, it scored a resounding success before a completely sold-out, fashionably dressed house.

Could there be any better evidence of how ballet-obsessed Brussels has become? And this was just four months after the Ballet of the XXth Century, newly assembled by Maurice Béjart, made its debut as the resident ballet troupe of Belgium's royal opera house. Today, after the close of its first season, while it is touring the European summer festivals (including those of Paris, Spoleto and Bayreuth), there can be no doubt that through its Ballet of the XXth Century, Brussels has become the most vigorous ballet city on the Continent. A real miracle has taken place there.

I remember very well how sceptical I was when Béjart told me about his Brussels plans just over one year ago. We were sitting in the cafe around the corner from the Théâtre Sarah Bernhardt in Paris (where Bejart's own company, combined with that of Janine Charrat and the Théâtre Royal de la Monnaie, were appearing in his version of Stravinsky's *Sacre du Printemps)*. The new group was to be called Ballet of the XXth Century, Béjart informed me, and it would be assembled from his former private company, a strong contingent of dancers from the Brussels opera house, and a lot of newly engaged dancers, all with three-year contracts. Janine Charrat had already been signed as resident co-choreographer, and it was hoped that Asaf Messerer of the Moscow Bolshoi Ballet would join the company as ballet master and director of the soon-to-be-established Ecole Nationale du Ballet. He also hoped that Martha Graham, Paul Taylor, Kenneth MacMillan, Jean J. Etcheverry, Milko Sparemblek and Erich Walter would contribute choreography. It was planned, too, to organize special workshop performances to explore possible choreographic talent in the company. Three or four premieres of new ballets, based on contemporary music, would be given during the first season, which was to be launched in October with an all-

(Over)

Wolfgang Kahn

"Les Quatre Fils Aymon" (above, with Tania Bari as Aleis, J. P. Bras as Charlemangne). ". . . Coming from Bejart, a choreographer whose ballets so far have all been written in the minor key, what could be more promising than this work, all in C major?" The ballet was co-choreographed with Janine Charrat, gifted dancer-choreographer, who is seen, far right, in her brilliant interpretation of Anna II in Bejart's version of "The Seven Deadly Sins." At her right, Ursula Kubler as Anna I.

Opposite:
Maurice Bejart as He (Tania Bari as She) in "Symphonie pour un Homme Seul."

Robert Kayaert

Stravinsky bill, consisting of Béjart's versions of *Pulcinella* and *Sacre du Printemps*, plus Charrat's *Jeu de Cartes*.

It all sounded too fancy, too pretentious to become true. In addition I felt a keen antipathy toward the name of the company, especially as we already faced the debut of two other similarly pretentiously titled new companies that summer — Massine's Balletto Europeo and Herbert Ross's Ballet of Two Worlds.

Today, however, things look quite different, and I must admit that the result of the first Brussels season of the Ballet of the XXth Century is not really very far off the mark Béjart had set for himself in our talk. It is true that so far neither Graham nor Taylor, neither MacMillan nor Walter have turned up in Brussels, but Charrat now works there, and Messerer actually has come, officially on leave from Moscow, and he and his wife, Nina Tikomirnova, have agreed to stay for another season. The fifty-odd company actually has been assembled, and includes such fine dancers as Duska Sifnios, Dolorés Laga, Tania Bari, Andrée Marlière, André Leclair, Paolo Bortoluzzi, Germinal Casado and Patrick Belda as the leads. This year the company gave eight to ten performances each month, before almost totally sold-out houses. Premieres of new works have been given in quick succession, the choreographers' workshop has been set up, and the proposed National Ballet School is active. All in all there has been such an enormous amount of ballet activity in Brussels during recent months that your correspondent has travelled no less than four times from Cologne, Germany, to the Belgian capital in order to keep up with main events.

If one talks with Béjart today, one talks to a completely changed man. Gone are the hysteria, the restlessness of somebody whose every second of existence meant a victory over opposing forces. Today he seems a relaxed, happy man. He is working harder than ever before, yet his work is much less hectic and erratic; instead it has acquired a new quality of maturity. Perhaps the greatest surprise, however, is the kind of assured sovereignty with which he runs his vast ballet empire. Nobody who knew him as the director of his small private, hard-struggling company could have thought him capable of planning and working on such a grand scale — nobody, obviously, except Maurice Huisman, the wonderfully energetic and open-minded General Manager of the TRM, and Andre Vandernoot, the young and certainly no less ballet-conscious chief conductor of the TRM, who personally conducts every performance. Both were active forces behind Béjart's Brussels engagement, and he is the first to admit how much the success of the new enterprise owes to their close collaboration with him.

The *pièce de résistance* of this opening season has been the Homage à Stravinsky program — and very legitimately for a company that calls itself Ballet of the XXth Century. In addition, there have been revivals of Béjart ballets including *Symphonie pour un Homme Seul* (one of the first ballets ever to use musique concrète) and his full-evening *Orphée*. Charrat has revived her *Fantaisie Concertante*, which is an interpretation of Prokofiev's Third Piano Concerto, and Etcheverry his *La Péri* (a pas de deux for Laga and Leclair). New creations were the choreographic adaption of Webern's orchestra pieces op. 10 and 6, the Ravel *Bolero*, and Brecht-Weill's *The Seven Deadly Sins*, all by Béjart. Also new was an almost all-ballet production of Monteverdi's opera *Orfeo*, for which Sparemblek was responsible, and *Accroche Coeur*, a *fin-de-siècle* trifle set by Leclair to two Shostakovich ballet suites. Then there was *Les Quatre Fils Aymon*, defined as a *"légende heroique,"* but in fact a super-colossal spectacle, which was given on fourteen consecutive nights at Brussels' Cirque Royal. This, a mixture of ballet, pantomime, motion pictures, revue, music-hall, circus, Kabuki and Peking Opera, was jointly choreographed by Béjart and Charrat. At the close of the season, five special "Soirées de Ballets Classiques" were handed over to Messerer and Tikomirnova, but these were meant more as demonstrations of the technical progress of the dancers — which is, in fact, really amazing — than as a contribution to the repertory *(see Presstime News for report)*.

At first it seemed as if Béjart were going to use his company to continue to express his almost masochistic concern with the loneliness of modern man. His Webern ballet was still another statement in this direction, with himself as the isolated man, utterly unable to establish any durable contact with his fellow creatures. And, as he had already stated in his *Sacre*, and repeated in his *Bolero*, the only way to overcome this desperate feeling of loneliness was to completely negate one's individuality and to join anonymously in a mass rite of uninhibited sexuality (in *Bolero*, this took the form of a cult of initiation of about forty boys by a priestess, who was dancing on a table). Though Béjart liked to link those rites in explanatory program notes with ancient, even atavistic invocations, I could never help but think that they were camouflaged versions of contemporary teen and twen parties *("twen" is a popular German expression that refers to people in their twenties)*. This impression was emphasized by Béjart's selection of dancers, who were all in all true representatives of the modern teen and twen types: very handsome, very well-built, extremely good-to-look-at grown-up girls and boys of rather indifferent sex, with hardly one real personality, hardly one distinct character among them, so that it often was rather difficult to distinguish who was who. That Béjart surrounded himself almost exclusively with choreographer colleagues of about his age, or younger, was another sign of this somewhat dubious tendency. I began to wonder whether Béjart was not in fact a retarded teenager himself. I am grateful I can now definitely say that this is not so.

His two most recent works show clearly that he has developed, that he has broadened the range of his artistic imagination, and that he has considerably refined the usage of the tools of his craft. These are quite remarkable achievements for a man like Béjart. For the first time, I think, he has been able to create ballets which evoke a definite feeling for historic period. His only former attempts have been *Pulcinella*, which, even now in its much improved form, remains a rather contrived affair, and *Taming of the Shrew*, which I have not seen, but which has had little success and few performances. All the more surprising then that his *Seven Deadly Sins* exactly evokes the atmosphere — spiced with true historic details — of Berlin's roaring Twenties. It was as if he had staged it as a sort of homage to the city that was probably the decisive springboard to his international career (at the occasion of the 1957 Berlin Festival, where he first appeared with his small Ballet-Theatre de Paris). Though not as precise in its historic setting, his *Quatre Fils Aymon* was no less distinguished by atmosphere, in this case the legendary atmosphere of Charlemagne and the Queen of Sheba, of early medieval courts and phantasmagorias à la Hieronymus Bosch. This *"spectacle total,"* dreamed up by Béjart, created a fairy-tale quality: an evocation of a long bygone world.

Can one really accuse anyone of artistic sterility who has it in himself to compose, during the course of just one season, three

so completely different ballets as Béjart did in *Les Quatre Fils Aymon, The Seven Deadly Sins* and the Webern? I do not think so.

But what I think is much more important in the two most recent works is that they show a radically changed outlook on life. For the first time, Béjart seems to accept life as it is without any sort of fatalism. He seems to say that all the things which endanger life must be looked upon as adventures through which body and soul can be strengthened. It is possible to conquer all these difficulties, if people only keep together. The two Annas of *The Seven Deadly Sins* achieve their goal because nothing can resist their combined efforts. (Janine Charrat is splendid as Anna II. It was, in fact, the most remarkable portrait of a role given by a dancer that I have seen during the 1960-61 European season.) If this subject is still formulated in a rather low-voiced way in *The Seven Deadly Sins*, it is trumpeted out in full frequency in *Les Quatre Fils Aymon*. These four brothers (Pierre Dobrievich, Patrick Belda, Vittorio Biagi and Franco Romano) are really irresistible when they stand, all four of them, just like one man. Actually *Les Quatre Fils Aymon* is the most eloquent statement on the power of brotherhood, of togetherness, of knowing where one belongs, that I have come upon for a long time on the dancing stage. It is a declaration of love to a sun-drenched — only temporarily blackened — world, and to the adventurousness of life. It is full of optimism, and completely convincing, because it is an optimism that accepts the facts yet knows how they can be converted to achieve something positive. *Les Quatre Fils Aymon* is Béjart in all C major. And what could be more promising for the future career of a choreographer whose ballets so far had all been written in the minor key?

But it is not only as a personality and an artist that Béjart has developed so astonishingly since his new Brussels commitment (he had been connected with Belgium long before: for several years he has had a Belgian impresario, and not only his *Orphée*, but his Ellingtonian-Shakespearean *Such Sweet Thunder*, too, were originally created for Belgian TV). He has also improved his craft as a choreographer. He still uses elements from wherever he thinks suitable for stating his ideas, and he still often fails to blend them into a workable idiom. Too much from too-distant sources stand too abruptly side by side, and the result is often incongruous and jarring, as for instance when pantomimic clichés appear simultaneously with purely formal movement designs. But then it must be said that invention of movement is probably his weakest spot, and he is certainly not the greatest of stylists among the choreographers of his generation (but who is? Petit? Cranko? MacMillan?). He has, nevertheless, developed enormously as a choreographer since his *Sacre*. All his newer ballets have a very sound, very strong structure. They are really built, not just improvised. One senses the constructional vision of an architect behind them. When the curtain went up over his Webern ballet, and I watched the slow unfolding of its patterns, I had the sensation of being confronted with Balanchine's *Agon*—which neither Béjart (who has never been to the United States) nor I have seen, but which we both are acquainted with from pictures. It shows how far he has travelled from the still rather inarticulate choreographic statements of his *Symphonie pour un Homme Seul*. He is now much more controlled, no longer the budding boy-choreographer, but a mature artist. And as such he has just started a new phase of his career. *END*

Maurice Bejart (born in 1928) got his Bachelor of Letters degree from the University of Marseilles. He studied ballet at the Marseilles Opera House, went to Paris in 1945 to study with Leo Staats, Mmes Nora and Rosanne. He danced with numerous French cos., with Britain's International Ballet and with the Royal Swedish Ballet. In '54 he formed his Ballets de l'Etoile de Paris and became known especially for the "shocking, erotic" subject material of his ballets. At right, Maurice Bejart in the library of his father, who is a professor of philosophy at the Sorbonne in Paris.

When Bejart's full-evening "Orphee," to musique concrete by Pierre Henry, was seen in England in 1960, our London critic found it "terribly interesting and interestingly terrible."

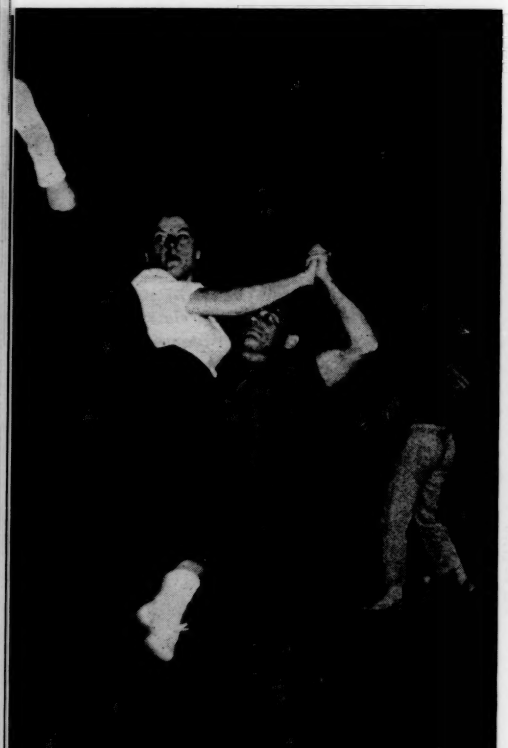
Preceding the debut of the Ballet of the XXth Century was Bejart's interpretation of Stravinsky's "Sacre du Printemps," in which he used dancers from his co., from the Brussels Theatre Royal de la Monnaie, and the co. of Janine Charrat. Miss Charrat is now co-choreographer with Bejart of the Ballet of the XXth Century at the TRM.

Hal Bergsohn

MOVIES IN THE MAKING:

"THE MUSIC MAN" IN HOLLYWOOD

STARS: Shirley Jones, who plays the River City, Iowa, librarian, and Robert Preston, as the fast-talking "music professor," spent several weeks in rehearsal with Onna White in preparation for leading several of the dance numbers. Says Miss White: "She's light as a feather, and quick to learn. Preston never studied dance at all, but he can do anything—anything. He has a free, open movement style and lots of dance talent."



"SHIPOOPI": Choreographer Onna White, obviously still in good condition, seen here in rehearsal assisted by Bruce Hoy, demonstrates a lift to be used in the big "Shipoopi" number. Of 7 weeks of rehearsal, the dancers had only 1 day on the actual set where this number was shot. Above, dancers Susan Luckey and Timmy Everett in a moment from "Shipoopi." Both play featured roles in the musical — Susan as Zanita, the Mayor's daughter, and Timmy as the irrepressible Tommy.

It's a strange sight to see dancers, who usually possess built-in action, sitting around and playing cards during a working day. But in Hollywood film studios this is normal.

The production of a movie is a gigantic and cumbersome affair that proceeds like an inch worm wiggling to its destination. And many times during the course of every filming day, dancers, and actors, too, sit around between "takes" (brief film sequences, usually about a minute long, which when heaped together and all sorted out eventually become the film that you see and cherish.) The card-playing episodes represent the periods of waiting while technicians prepare lights, sets, etc., for the next "take."

Before Warner Bros.' *The Music Man* was ready for cameras early this April, the dancers had the unusually long period of seven weeks for rehearsal under the direction of choreographer Onna White and assistant Tom Panko. The transition from a successful Broadway production (which ran from December 1957, to April, 1961) to Hollywood was not too difficult for Miss White, although she had never worked in film before. She soon caught on to the active role the camera can play.

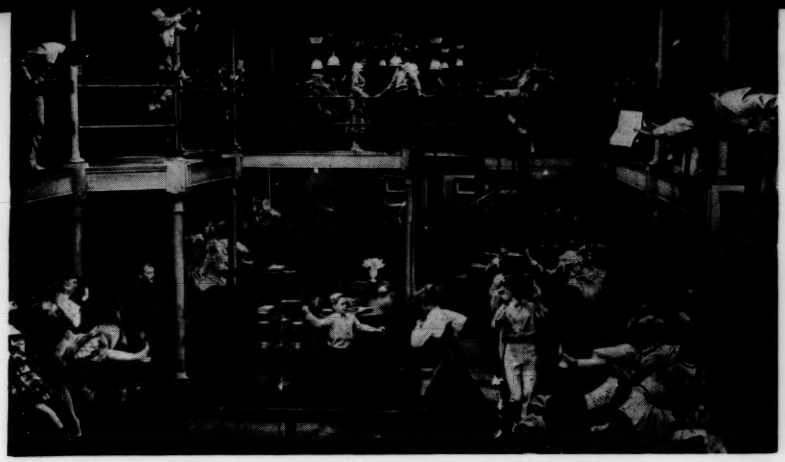
Born in Powell River, British Columbia, Canada, Onna White came down the West Coast to study and become a member of the San Francisco Ballet. Coming East, she danced on Broadway in *Finian's Rainbow*, assisted Michael Kidd in several shows, and became sought after in her own right. Among the productions she has choreographed are London's *Fanny* and Broadway's *Take Me Along* and *Irma La Douce*.

For her first film, Onna White has forty skillful dancers — twenty-two more than she had on Broadway — and she chose them mostly from Hollywood and Las Vegas. "There's plenty of exceptional talent here," says she.

Music Man will not be released until next Easter. In the meanwhile the cast will work until mid-July. Then the production, at last on film, will, in all its brilliant color, go to the cutting room, where director, editors and sound men will give it final shape. By the time it's shown to the public, the dancers will have gone in all directions of the compass — but more likely, most of them will again be playing cards in a Hollywood studio.

The film's major dance numbers are seen on these pages in the act of being prepared. *L.J.*

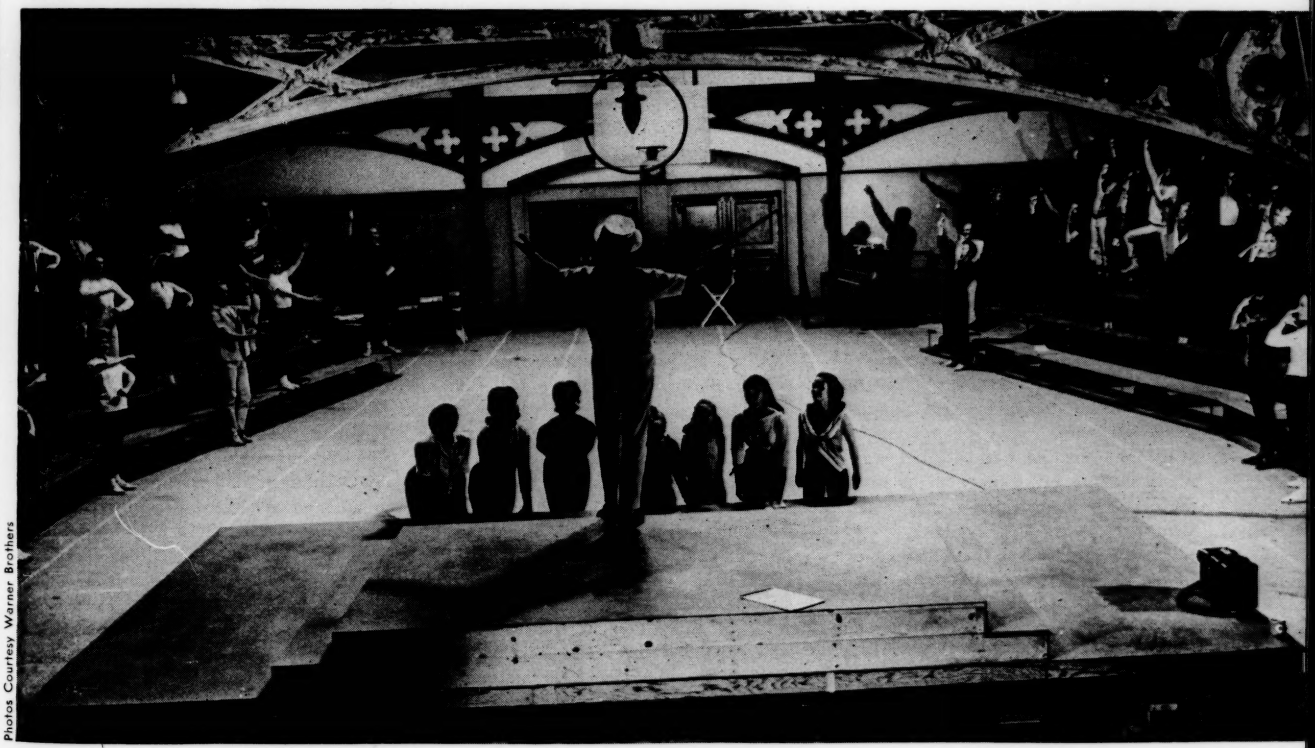
Photos Courtesy Warner Brothers



THE LIBRARY SCENE: At right, staid, bespectacled Shirley Jones goes upstairs to find the beginning of the commotion stirring in the library. She finds Susan Luckey and Timmy Everett doing a contemporary version of "Romeo and Juliet." In just a few minutes the entire library comes to life in a scene that culminates with the librarian tossing off her eyeglasses, stepping up on a table, and joining in the fun — surrounded by a group of male dancers led by Bert May, Jimmy White, Noel Parenti and Bradford Craig.

"76 TROMBONES": Since the dancers in "The Music Man" also double as the townspeople of River City, Iowa, they appear in a number of scenes that are not just dance sequences. A combination scene is the 4th of July celebration, for which the town's inhabitants all turn out. The rehearsal photo below shows the bare skeleton of what will, on film, be a very elaborate scene. For the actual shooting 100 extras were added for the interior scene, 80 more when the noisy, strutting crowd proceeds from the gymnasium to the out-of-doors. Standing center, back to camera, is Prof. Hill, otherwise known as Robert Preston.

THE END



Photos Courtesy Warner Brothers

IRINA BARONOVA: LOVELY LEGEND

Our British correspondent meets one of the original "baby ballerinas"

BY CLIVE BARNES

G. B. L. Wilson

Maurice Seymour

***Above:** Irina Baronova Tennant as she appeared recently, presenting the annual awards at the Elmhurst Ballet School in Surrey, England. This award was to her eldest child, 11-year-old Victoria.*

***Above right:** Baronova and her mother.*

***Right:** Baronova as the Queen of Shemakhan in Fokine's "Coq d'Or," 1937.*

Irina Baronova — Irina Baronova — the name is for me immensely nostalgic. I have only to say it to myself to recall a hundred and one adolescent reveries. Irina Baronova — Irina Baronova. I can still remember finding out that it was pronounced with two short "o's" and not with the long "o's" I lisped in my schoolroom. And yet I never saw her dance.

This is not strictly true. Before the 1939 war, as a young boy in London I was taken to see the Ballet Russe, and I know from programs I must have seen her there. But I can remember remarkably little of it. (How much I envy those people who once saw Pavlova over the sides of their baby-carriages and promptly acquired standards of judgment against which every subsequent ballerina could be measured!) Then during the early war years in England, when I started to go regularly to the Sadler's Wells Ballet (sadly depleted by the war and far from fabulous), I came across her name and photograph in all the countless pre-war books I thumbed and thumbed again in the way of a ballet fan during his first bout of the fever. She looked ravishing, and when the other kids took Betty Grable or Dorothy Lamour as their pin-ups, I chose Baronova.

By the time the war ended, I was already making my teenage plans to start out as a ballet critic. (If X made a living out of it, why shouldn't I? After all, I enjoyed it!) And those Three Graces of the Ballet Russe — Baronova, Toumanova and Riabouchinska — were names more potent than ever to me. I wanted so desperately to see them dance. In 1946 it seemed I was to have my wish to see Baronova fulfilled. She arrived in England, together with Leonide Massine, to appear in a musical *A Bullet in the Ballet*. It was not to be — the show folded before reaching London. Then in 1947 I finally did get to see her in a *play*. The play was called *Dark Eyes*, it had an unknown actor named Yul Brynner in the cast, and all I can remember about it now is that Baronova, playing a ballerina or an ex-ballerina, waltzed across the stage for a few bars. And that was that. She never appeared in London again. In 1949 she married Cecil Tennant, European Director of the Music Corporation of America, and she turned her back on dancing forever to become a wife and mother. I had still never really seen her dance, and eventually the memory of her faded.

It was the Editor of Dance Magazine who reminded me about her. We were sitting in one of London's better-known and more atrocious pubs, when she asked: "What is Baronova doing these days?" "Baronova — oh, she lives in Surrey, surrounded by children. She teaches a bit at the Royal Academy of Dancing." "Why not go and see her, and write something about her?" I went, and met Baronova for the first time.

I'm not quite sure what I expected. I had arranged to meet her at the Royal Academy of Dancing, a rabbit-warren of Victorian houses in Holland Park, in which I unfailingly lose my way. I lost my way then, and arrived late, out of breath and generally discouraged by the whole project. Baronova must almost have given me up, yet she smiled warmly enough when she saw me. She looked wonderfully young; the oval face and blonde hair were as I remembered from photographs. My first impression was one of mild outrage. Here was a woman, precisely the same age as Margot Fonteyn, who had gone into voluntary retirement

Wallace

Irina Baronova in Massine's "Les Presages," 1934, when she was 15.

Baronova, one of the 3 original "baby ballerinas," was a principal dancer of Col. de Basil's Ballet Russe co. from its inception in 1932 until its demise in 1940. Below: As The Princess in Bronislava Nijinska's "Les Cent Baisers," 1935.

Performance photos courtesy Ann Barzel Collection

Maurice Seymour

twelve years ago. Here was a ballerina who, just at the age when she should have been coming up to her peak as a dancer (I've never yet seen a true ballerina under 30 — it takes that long), simply tossed her career aside. She was attractive, obviously good-natured, and instantly likable. Yet seeing her there, still so much the ballerina, gave me a pang almost of resentment. It seemed so absurd to be interviewing her when, if ballet had had its rights, I should have been reviewing her last night's performance.

Tact went to the winds. I immediately asked her why she had retired so ridiculously young. She smiled, and I knew it was a silly question. "Why did I retire?" She paused, long enough for me to wish I had brought her flowers. "It's difficult to say. I suppose it was because I was a perfectionist. I had a good life in ballet and enjoyed every minute of it. I met Cecil Tennant and knew I was still young enough to be a wife and mother. I could have both this and ballet, but not both at once. It was a choice, either marriage, children and a home, or ballet and a career in the theatre. I loved my husband and wanted to be his wife." As simple as that.

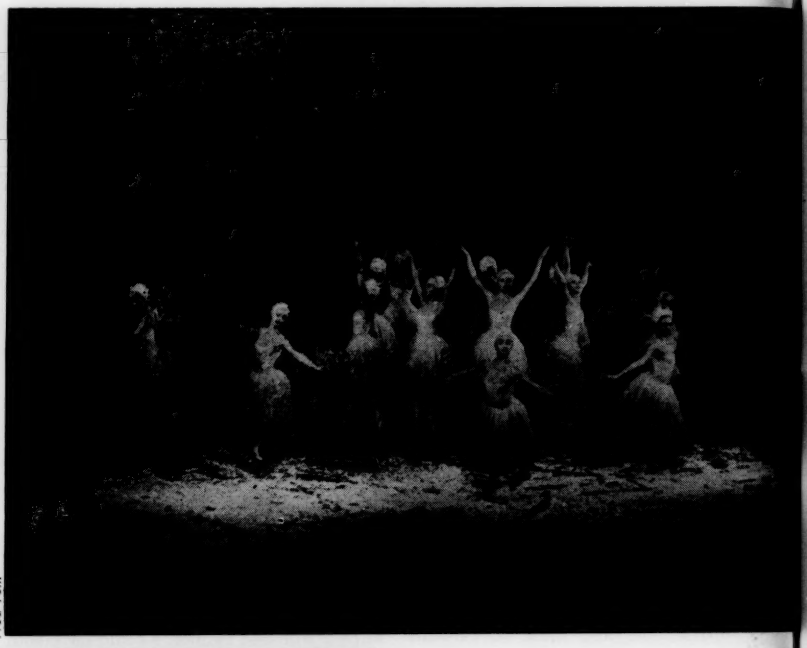
As she spoke, I noticed her accent. It was not Russian. The girl who was born in St. Petersburg just after the Revolution has become strangely English. Here and there is an attractive trace of America — souvenir of countless cross-country tours — but nothing more. I asked her whether she felt English. She laughed: "Yes, I suppose so. Cecil says once I used to refer to 'them,' now I talk of 'us,' and England is the only home I have ever known. I toured Europe and America as a sort of 'displaced person.' I had a Nan-

(Continued on page 60)

IN THE NEWS

Jack Mitchell

LEGEND EMERGING: Ballet audiences have been cheering an exciting new partnership: Maria Tallchief and Erik Bruhn, seen here in American Ballet Theatre's *Miss Julie*, one of the dramatic roles marking a turning point in Tallchief's career. This summer the brilliant duo dance at NYC's Lewisohn Stadium June 29 & July 1; with the Washington Ballet at the Carter Barron Amphitheatre the week of July 3; at Jacob's Pillow July 11, 13-15, 19-22; and in the Boston Festival of Performing Arts July 24-26.

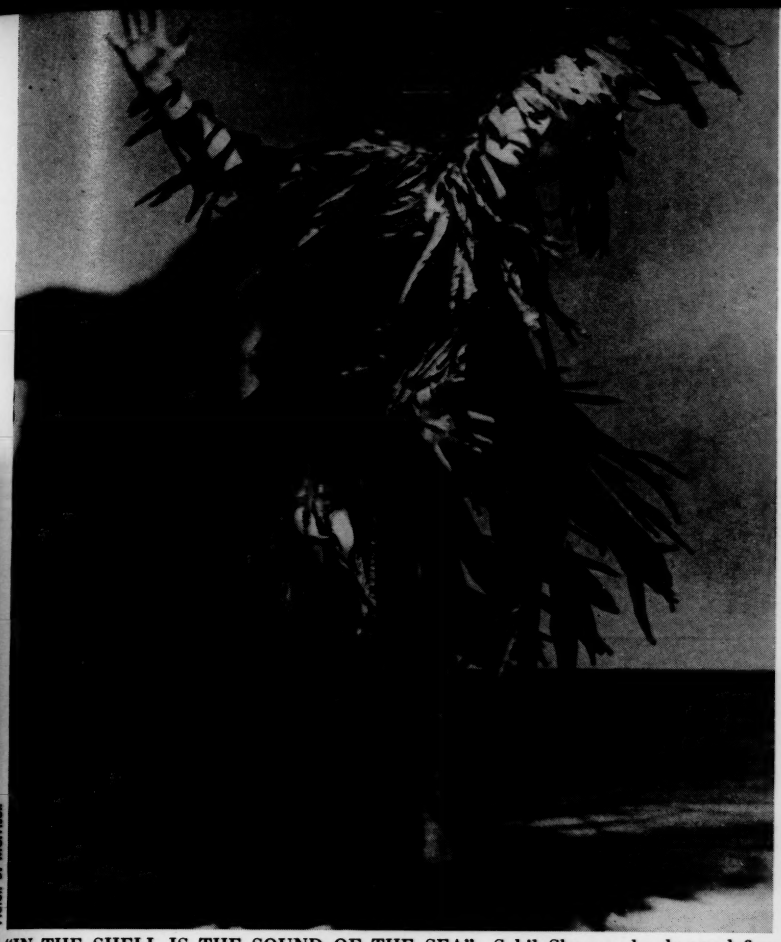


Fred Fehl

CHRISTMAS IN AUGUST: During its August 4-12 engagement in Los Angeles, the New York City Ballet defies the seasons and presents its Yuletide specialty, *The Nutcracker*. Reason? Greek Theatre director James Doolittle reports his audiences are partial to full-length ballets, and that the production allows for young local talent to participate. So. Calif. will also see a wide range of repertoire, including George Balanchine's *Electronics*. Westward summer swing takes co. to the Vancouver Int'l Festival July 24-29; San Francisco, July 31-Aug. 2; Ravinia Park, Chicago, Aug. 15-20. Co. reopens in NYC Aug. 22.

Gerald Hochman

SPANISH DANCE TO BACH: Teresa and her Compañia Española is another example of a Spanish group which has developed programs to double in concert and cabaret—including a classical Iberian work to Bach Inventions. Lead male dancer in the co. of 8 is Julio Piedra. The group recently concluded a successful engagement at NYC's Chateau Madrid. In private life Teresa is the wife of Werner Torkanowsky, musical director of Robbins' Ballets: U.S.A.

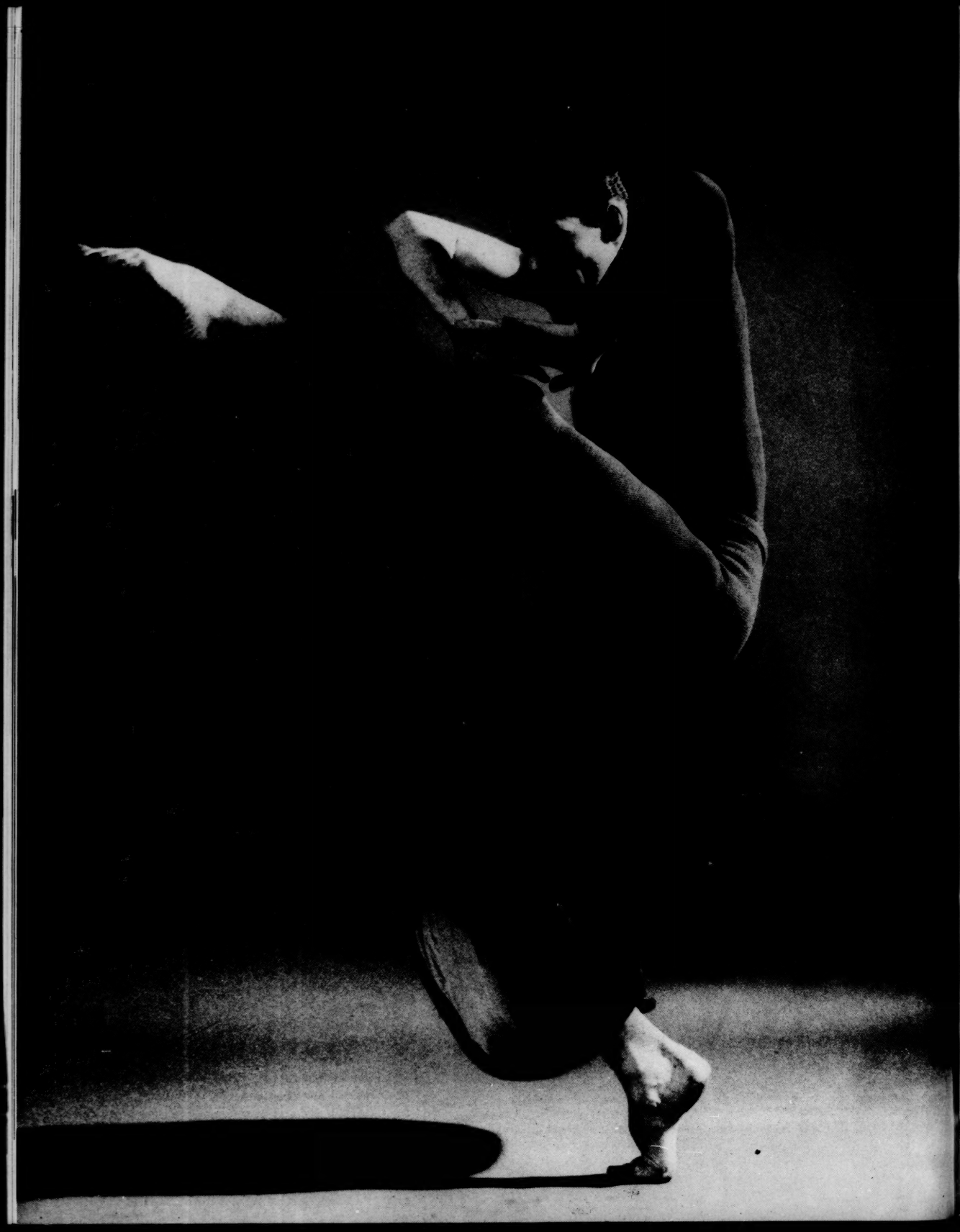


Helen B. Morrison

"IN THE SHELL IS THE SOUND OF THE SEA": Sybil Shearer, hardest-to-define of dance innovators, has triumphed again, this time with a program called *Fables and Proverbs*, which had an SRO premiere and two sell-out encores in April and May at the Winnetka, Ill., Community Theatre. (The 23 requests for appearances around the country have so far been turned down.) Miss Shearer was supported by a co. of 10 in the 16-part work, set to music ranging from Schubert to electronic. It took 3 months to sew the China silk sea costume she wears in this photo.

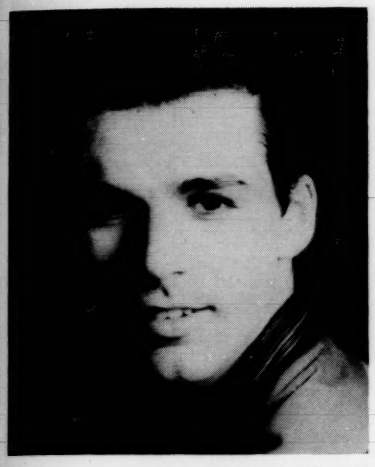
MICHIGAN TO MEXICO: The Dance-Makers, of the Univ. of Michigan, Ann Arbor, toured Mexican cities in June under the auspices of the Young American Artists Series of the U. S. Information Service. Co. includes instructor-choreographer Jeanne Parsons, Gaye Delanghe, Barbara Fleischer, Ann Welden and Suzann White. Their lecture-demonstrations (with Miss Parsons speaking Spanish), an outgrowth of a TV series, present technique, choreographic motivations, finished works. Photo, top to bottom: Misses Welden, Delanghe, White.

Left:
MODERN DANCE IN CUBA: The Castro revolution has brought all-out state support not only to Alicia Alonso's Ballet de Cuba (see p. 3), but to Ramiro Guerra's La Danza Moderna as well. Co. has 26 dancers who work as full-time artists of the Nat'l Theatre of Cuba. In 18 months director-choreographer Guerra has built a repertoire of 10 productions, mainly on Cuban themes *(El Milagro de Anaquillé* shown at left), and including two Doris Humphrey works staged by American Lorna Burdsall. Recently the co. appeared in the Paris Theatre des Nations Festival, then headed for Russia, China and other Iron Curtain countries on the tour route just covered by Alonso.



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

NORMAN WALKER



To dance enthusiasts, July proclaims the start of Ted Shawn's annual Jacob's Pillow Dance Festival. On the first week's programs, with his own recently formed modern dance company (and also with Mia Slavenska and Edward Villella in excerpts from the ballet *Streetcar Named Desire*), Norman Walker—a tall, lean, dark-haired, talented young dancer-choreographer—will be making his Pillow debut.

Born in New York, Norman showed early talent for drawing, and was enrolled by his father in private art school while still attending junior high. But Norman resisted.

He wanted to be an actor, and with the moral support of his grandfather, he headed for the High School of Performing Arts. This was 1949, the second term of this meritorious and much-needed school's existence. Majoring in drama, he attended one class a week in dance for actors and acted in local plays and educational TV programs.

After graduation, at the suggestion of a friend, he attended "movement for actors" classes. In just two months he became so enmeshed in and stimulated by the dance activities around him that, in spite of formidable parental objection, his decision was to become a dancer.

He now devoted his full time to modern dance classes at the Gertrude Schurr-May O'Donnell School. Nine months later he was taken into the May O'Donnell Co. as general understudy. In his first appearance with the Co., at the Brooklyn Academy of Music, he danced and also played percussion. The latter caused him the more anxiety. In 1955, he became the company's leading dancer.

The previous year he had started teaching at the Schurr-O'Donnell School, and at the Gramercy School of Dance and Music. Ever eager to learn, he had also started to study ballet with Robert Joffrey. And in the fall of 1955, he joined the faculty of his alma mater, the HSPA. Here he was able to pursue his choreographic leanings: first for student recitals, and later for the annual spring performances by the Dance Department. In 1956, his *Four Cantos* was seen, and the following year, his *Variations from Day to Day*. He was now studying ballet with Mme Pereyaslavec.

During the summer of 1957, Norman was drafted. He thought his dancing days were temporarily halted, but to his surprise found that, during basic training at Ft. Meade, Md., his dance talents were on call for camp shows. His next Army base was in Germany. Assigned to Special Services, "category, Dancer," he toured Army camps for four months in a musical called *Hello New York*. Later, as choreographer for the 7th Army Soldier Shows, he put his full dance knowledge to use, creating modern, ballet, jazz, and tap dances for three musical shows. Before returning to the U.S., he staged a special program for German TV called America Sings.

Released from the Army in June, 1959, he headed for Utah State University, and danced prominently in its summer production of *Kiss Me Kate*, and in concerts with Linda and Stuart Hodes.

For the 1959-60 school year, an artist-in-residence post at Utah State made demands on his varied talents. He taught classes in modern dance and in dance for theatre; choreographed *Bells Are Ringing* and *Pajama Game*; acted in *The Time of Your Life* (Harry, the Hoofer), and in *Richard III* (Duke of Clarence); danced in concerts; and, for the Western Poetry Festival, was coordinator of poetry and movement.

The next summer, still in Utah, he again danced with Linda and Stuart Hodes, choreographed a pas de trois entitled *Crossed Encounter*, danced the lead in *Paint Your Wagon*, and portrayed the Witch Boy in *Dark of the Moon*.

He returned to May O'Donnell's co., appearing in *Dance Contrasts*, *Dance Concerto*, and *Sunday Sing Symphony*. He was guest artist with Yuriko in her Phoenix Theatre concert, and with Pearl Lang in her Shirah. And last December he presented his own small co. when he shared a program with Jack Moore and Jeff Duncan sponsored by contemporary Dance Productions.

He has appeared on TV with John Butler on Look Up and Live, and Valerie Bettis on the Bell Telephone Hour, and in a 50-minute industrial film. He also recently started to study at the Martha Graham School.

In June, Norman appeared with Pearl Lang at the Boston Arts Festival on Walter Terry's America Dances program. His most recent choreographic effort, *Cowboy in Black*, was seen in last month's HSPA performances, along with *Four Cantos*.

Planning for late fall, Norman has already begun preparations for a concert entirely his own, with an enlarged company. But prior to that, and immediately after his Jacob's Pillow engagement, he again leaves for Utah to choreograph and dance in *Brigadoon* and appear in concerts at the University's interesting summer dance program, which is headed by Dr. Rachael Yocom.

Schedules permitting, Norman heads for the ski trails, but such occasions seem to get farther and farther apart. Dance activities are keeping him well occupied.

REGIONAL BALLET—USA

A Monthly Feature

"WE TALKED ABOUT IT SO MUCH"

Dayton, Ohio, is host to Third Annual Northeast Regional Ballet Festival, May 4-7

BY DORIS HERING

For creative people, the sidewalk cafés of Paris have a special meaning. They are an open-air Fernay or Château de Coppet, where writers and painters come together, as the sun goes down, to talk about their work and share their ideas.

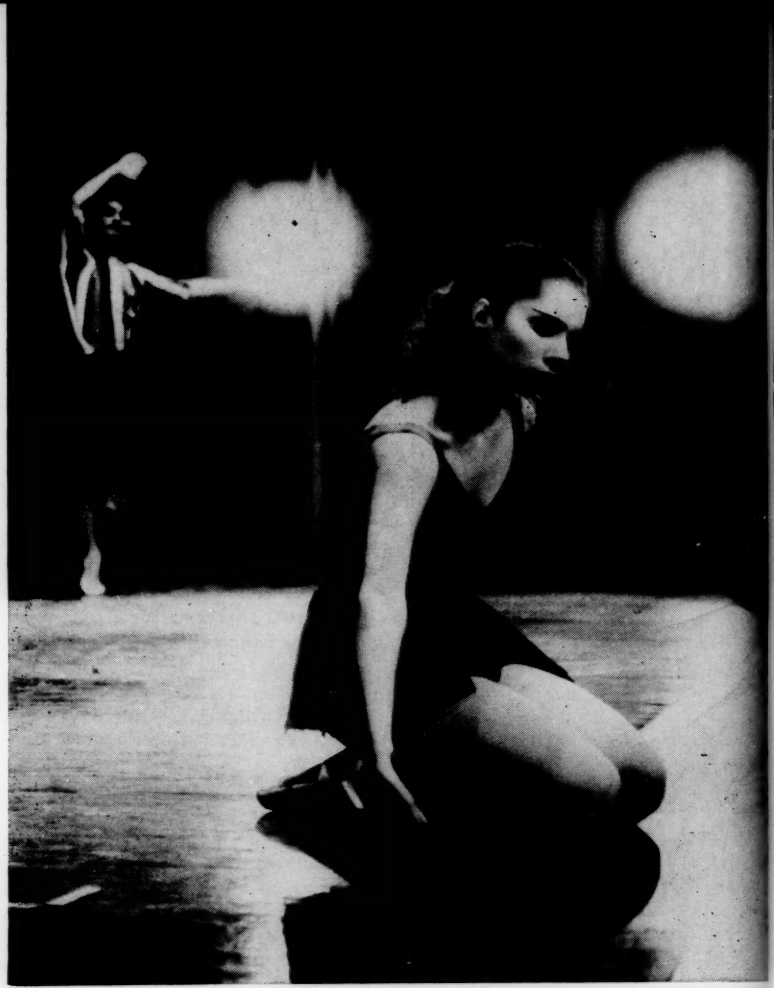
In America, there is not much of this sharing. Our artists, especially those of the dance, are sadly isolated from each other. But the regional ballet festivals — especially the Northeast Regional Festival — might be termed a sort of annual "sidewalk café" on a most heartening and progressing level.

This particular festival organization, which encompasses eighteen non-professional regional ballet groups in the area north of the Mason-Dixon Line and east of the Mississippi (with a Canadian guest-member) has made vast strides, both in the quality of the dancing and in the quality of the choreography put forth by the company directors. It is hard to believe that this was only its third year.

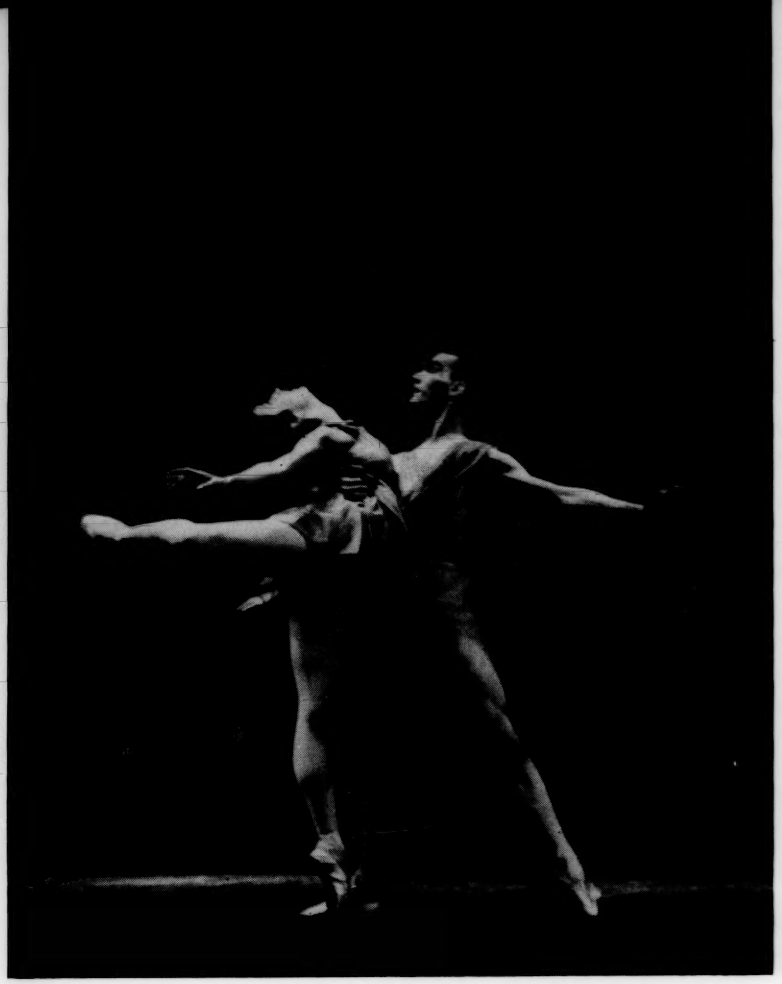
While George Balanchine, who was a festival guest of honor, maintained at a symposium that choreography cannot be taught, the festivals do offer the choreographers an opportunity to shape their craft through contact with the works and viewpoints of others — and through the atmosphere of learning that exists particularly in the Northeast group.

Of those who offered works for possible inclusion in the festival's two programs, ten were chosen by this year's adjudicator, Diana Adams. Nine appeared.

At the top of the list was *Sea Alliance* by E. Virginia Williams, artistic director



Above: A poem by St. John Perse inspired "Sea Alliance," designed by E. Virginia Williams, dir. of New England Civic Ballet, for Elaine Simmons and Earle Sieveling.



of the New England Civic Ballet. It takes courage to be simple — to peel movement to its emotional essence — to listen attentively to the inner voice from which truthful gesture comes. Miss Williams came triumphantly close to achieving this state of beatitude in *Sea Alliance*, a pas de deux inspired by St. John Perse's *Seamarks*.

She cut loose from her usual virtuosic and academic approach and found a dance-shape that reflected the sea-surface, the sifting of sand, the newness of love. With the exception of a few extraneous turns and jumps for the boy, the movement had absolute stylistic integrity. And it was beautifully danced by Elaine Simmons and Earle Sieveling.

Some ballets give the impression of having been painstakingly etched into being. Others, like Barbara Weisberger's *Symphonic Variations*, seem to flow naturally into the space awaiting them.

The work, danced by Mrs. Weisberger's Wilkes-Barre Ballet Guild, had, like most everything she stages, a finesse, a sense of taste. Yet it was devoid of self-consciousness. Costumed and decorated "à la grecque," it radiated an Elysian sunniness somewhat akin to the atmosphere in Martha Graham's *Diversion of Angels*. The patterns never became stilted, but retained throughout their limpidity. *Symphonic Variations* would fit nicely into the repertoire of a professional company.

Nesta Toumine, director of the Classical Ballet Concert Group of Ottawa, is a bold choreographer — not in subject matter, but in the prideful, challenging dance

(Over)

PHOTOS BY JACK MITCHELL

***Above:** Rosanne Caruso and Robert Rodham in "Symphonic Variations" by Barbara Weisberger, dir. of Wilkes-Barre Ballet Guild.*

***Right:** Corps of the Detroit City Ballet in William Dollar's "Soirees Musicales." Artistic dir. of the co. is Marjorie Hassard.*

***Left:** The little crippled girl (Anita Youngman) dreams she can walk in "One Snowy Afternoon," devised for Dayton Civic Ballet by dir. Josephine Schwarz. Miss Schwarz was also this year's president of the Northeast Regional Ballet Festival Assn.*

shapes she gives to her company. And, for the most part, she has trained them to meet her demands with bravura.

Her *Mozartiana* met the familiar Tschaikovsky music with clearly defined, symmetrical patterns for the corps and with several well-designed partnered sections, unfortunately marred by the inexperienced male contingent. The dancers were clad in brilliant red tutus which at first seemed refreshing, but, as the ballet progressed, grew tiring to the eyes.

Some said it couldn't be done. No regional ballet company could develop individuality of style unless it had a single martinet-director. The Detroit City Ballet is a shining exception.

Conducted by a group of teachers headed by Marjorie Hassard, the company has, in its three festival appearances, shown steadfast technical progress.

Newest festival participant, Indianapolis Civic Ballet, in "The Devil's Tale" by dir. Marguerite de Anguera. In air, John Neff (of Ft. Wayne Civic Ballet), and on pedestal, Sandra Ray.

In the style of Ashton was Alex Martin's "Divertimento" for the Cleveland Ballet Center Co.

Members of Classical Ballet Concert Group of Ottawa in "Mozartiana" by dir. Nesta Toumine.

The impulse in its training seems to be always with an upward emphasis. The dancers leave the ground lightly. They arrive at a posé delicately. Their arms are rounded, their necks pliant. The result is a lilting, lyrical style.

Their offering this year was the Rossini-Britten *Soirées Musicales* choreographed with Tyrolean overtones by William Dollar. The ballet made varied use of the girls in long lines that constantly broke and reformed — in pretty circles that melted easily into new shapes. But the sections for the boys did not adequately differentiate male from female style. The costumes were attractive in their use of plaid-topped tutus designed by Ar-Lys.

The Detroit City Ballet is now ready for the challenge of sturdy, provocative choreography. And so, to a degree, is the Cleveland Ballet Center Company. Its artistic director, Alex Martin, staged a frothy "chandelier ballet" called *Divertimento* to the familiar Meyerbeer music, as arranged for *Les Patineurs*. In the organic sense of the word, *Divertimento* was not really a ballet; rather was it an agreeable arrangement of academic enchâinements, which the company performed with nicety of line and a more open projection than last year.

But Mr. Martin tends to be too careful. His emphasis upon linear detail sacrifices the force of the phrase. Sometimes it is better for dancers to be a little inaccurate . . . and to communicate.

Last year, Josephine Schwarz's *I Watched Myself Grow Up*, created for her Dayton Civic Ballet, proved to be a stirring work. Part of this came from the narration written and poignantly recited by Miss Schwarz. It was a sortie into the world of childhood, with the dance somewhat minimal, with the words as the emotion-doling factor.

This year, Miss Schwarz again returned to "mother's knee" for *One Snowy Afternoon*. The nostalgia of *I Watched Myself* was repeated. Sentimentality was added. And there were no poetic words to hold one's attention.

Based upon the Debussy "Children's Corner Suite," *One Snowy Afternoon* had Amahl-like overtones in its use of a crippled child as the principal character. After her birthday party, she dreamed of her toys. They came to life, as did a corps of snowflakes.

The work would certainly appeal to a juvenile audience. But, as an adult, we should like to see Miss Schwarz select a non-nostalgic, non-verbal theme and solve it kinesthetically. The performance quality was, as always with this company, fresh

Cavorting neighbors in "Harlequinade," designed by Phyllis Marmein, dir. of Schenectady Civic Ballet.

Fun on Saturday night was theme of Alexi Ramov's "Cuttin' A Square" for Scranton Ballet Guild.

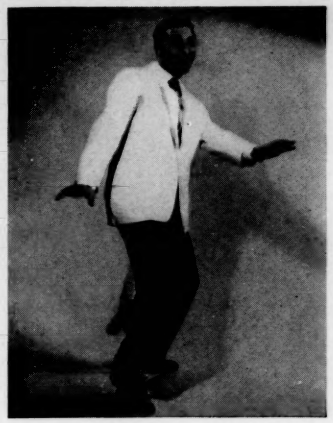
and appealing.

It is possible to be corny and original at the same time. Alexi Ramov proved this in his *Cuttin' a Square*, danced by the Scranton Ballet Guild.

Mr. Ramov selected the ubiquitous theme of a Saturday night barn dance. But in some mysterious way, it was not a Western barn dance, nor was it a New England soirée. It was a teenage barn dance (and that is a realm of its own.) The choreographic challenge came in the flexibility of the floor patterns. And the company, led by Robert Finch, David Nagy, and John Sowinski, performed with spontaneity and joyously offered energy. But they do need more concentrated technical training than they now appear to be receiving.

This year's festival had two newcomers, the Schenectady Civic Ballet and the Indianapolis Civic Ballet. Phyllis Marmein,

(Over)



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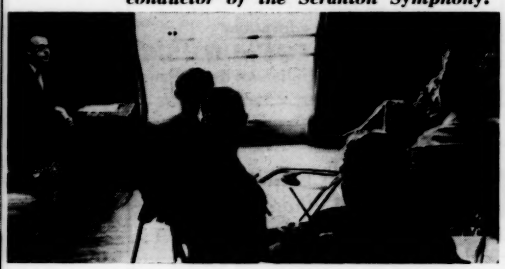
Above: "Careers in Dance," symposium for dancers participating in N.E. Regional Ballet Festival. Speakers, l. to r.: Pauline Parsons ("The Dance Accompanist"); Nancy Longfellow ("The Dance Teacher"); Ruthanna Boris ("The Ballet Dancer"); William Richard (moderator); Doris Hering ("The Dance Critic"); Walter Terry ("The Dance Writer"); Joyce Trisler ("The Modern Dancer"); Sandra Severo, subbing for Jack Mitchell ("The Dance Photographer"); George Balanchine ("The Choreographer").

Below: Lincoln Kirstein, dir. of NYC Ballet, with Doris Hering and Clara Noyes of Indianapolis Civic Ballet. Mr. Kirstein was a guest of honor, as was Ballet Society pres., Joseph B. Martinson.

Above: Joyce Trisler narrates modern dance demonstration by members of Garden State Ballet. Below: Alex Ewing of N.Y.'s Ballet Society with Festival Pres., Josephine Schwarz.

Below: James Sample, conductor of the Erie Philharmonic, discusses "Music for Ballet." At far right, Ferdinand Liva, conductor of the Scranton Symphony.

Below: Two Guests of Honor, Ruthanna Boris and W. McNeil Lowry of the Ford Foundation. Miss Boris gave classes for Festival dancers, as did Walter Camryn.



Below: Party hostess, Mrs. Anthony Harwell (center), greets guests, Hermene Schwarz (co-dir. of Dayton Civic Ballet) and her brother, Gustav Schwarz.

NORTHEAST FESTIVAL *(Cont'd)*

director of the Schenectady company, selected the elusive (in terms of timing) and not-always-rewarding Commedia dell'Arte style for her *Harlequinade*. The mimetic aspects — the slapstick episodes, the hiding and chasing and precipitous entrances and exits — were skillfully negotiated by choreographer and dancers. But the pure dance passages lacked flair.

Marguerite de Anguera, director of the Indianapolis Civic Ballet, based her work, *The Devil's Tale*, upon a narration by Anne Hunt Fullwood. As too often happens in a work with descriptive text, the dance merely served to illustrate the words, rather than finding a level of its own.

The Devil's Tale was a morality play, fragmatic in structure, unevenly danced, but with affecting performances by Sandra Ray as the Princess, and especially by John Neff as the pure-hearted, loving Prince. Most of the technical insecurities of a young company were present — the kind of insecurities that time and not stagecraft can eradicate.

The festival was fortunate in having Paul Katz and members of the Dayton Philharmonic to provide sympathetic accompaniment. Additional atmosphere came from introductory speeches by the always-inspiring Ted Shawn and from an exhibit of Jack Mitchell's dance photographs, tastefully arranged to accompany one's intermission strolling.

Non-performing activities provided for the dancers included a party (with, of course, social dancing); classes; and a symposium on Careers in the Dance.

As a symposium participant, we felt that the contributions of Pauline Parsons (speaking about the qualifications of the dance accompanist) and Nancy Longfellow (applying similar yardsticks to the teaching of dance) were particularly valuable. Miss Longfellow made a point that bears reiteration. "You must ask yourselves," she said, "in which realm is my perception the keenest?' — and follow that for

your life's work."

While the dancers were involved in their career symposium, the company directors were attending a discussion on Music for the Dance by James Sample, conductor of the Erie Philharmonic Symphony. Dr. Sample outlined the value of a musical director for each regional ballet company. He indicated himself (naturally) to be strongly in favor of live music versus tape as a way of imparting flexibility to a performance. And he made the logical but usually ignored point that when a ballet advertises its repertoire, it should conspicuously list the music to be used. For there is a ready audience of thirty million concert-goers, many of whom could be weaned over to dance via their interest in music.

The Northeast Regional Festival Association has always been workshop-minded—eager for study situations. This year's contribution in that area was most successful. Alex Martin of the Cleveland Ballet Center Company gave a lecture-demonstration on the Preservation of Tradition and Style in the Classic Ballets. By way of illustration he used the second Fairy Variation from the *Sleeping Beauty* Prologue, danced by Gloria Hoffmeyer. One of the most enlightening parts of his analysis was the comparison of Russian folk steps with the Petipa choreography. Mr. Martin also taught the variation to fourteen dancers selected by their directors.

The Garden State Ballet of Newark, New Jersey is one of the few regional groups to receive both ballet and modern training. Six company members were selected by commentator Joyce Trisler to illustrate the salient aspects of the Lester Horton technique of modern dance. The demonstration was inventively staged by Miss Trisler and impressively danced.

Unlike the other festivals, this one did not have a dais arrangement at the big parties. This was fine for the guests of honor. It permitted them to wander at will and enjoy the parties as much as the other guests . . . and as much as the hosts.

One of the hosts, Mrs. Max Sommer, drove us to the airport after the final luncheon. We chatted enthusiastically about the week-end's myriad events. Then, suddenly Mrs. Sommers' tone became a trifle wistful, as she said, "You know, we talked so much about it beforehand. Now it's all over. And I guess we'll have to find something else to talk about."

Chances are that won't be necessary. For the festival was sufficiently stimulating to keep its own community of Dayton — and all of its out-of-town guests — talking about it for a long, long time. *END*

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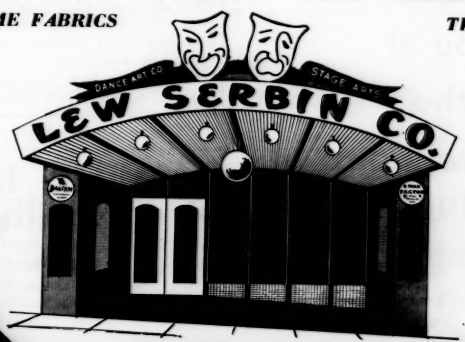

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NEWS OF TEACHER ORGANIZATIONS

This month we add a few more comments on the teachers announced for summer convention faculties. Again, the names picked from the long lists have been chosen strictly at random.

Scheduled at the **CNADM** sessions is **Gail Grant**, an authority to whom many teachers and pupils are indebted for the first-rate "Technical Manual and Dictionary of Classical Ballet," issued by Kamin Publishers. You'll find it included in the current series in Dance Magazine — the important Bibliography of Dance Books. Miss Grant is currently teaching in Toledo.

Hilda Butsova is again on the faculty of the Summer School for Teachers of the **NAB** (and also for **DMA** in Philadelphia). Mme Butsova performed throughout the world as a principal in the Pavlova company; in fact, she is the only dancer ever to be officially listed as a Pavlova understudy.

Laura Wilson, Senior Examiner of the Cecchetti Branch of the **Imperial Society of Teachers of Dancing** in London, who is teaching this month at the **CCA** Seminar in Detroit, has a special reason for her firmness of belief in Cecchetti. She studied with the Maestro when she was a member of the Diaghilev company. Severe illness interrupted her career, and she feels that the orderliness of Cecchetti methods made a great contribution to her rehabilition and return to dancing.

Lillian Moore, among those teaching ballet at the **ASTD** convention, is a Dance Magazine Contributing Editor, serves as USA correspondent for London's Dancing Times, and assists Walter Terry in the critical coverage of the Manhattan dance scene for the NY Herald Tribune. She teaches regularly at Robert Joffrey's American Ballet Center, and is a member of the President's Advisory Committee on the Arts.

Returning to the **DEA** convention is **Peter Gennaro**, who has had such fabulous success this season as choreographer and dancing star of the Perry Como Show. With audiences regularly in the millions, Pete has been able to spread far and wide the "message" of modern jazz dancing. Of special interest to teachers is his firm belief that ballet training is a "must" in preparation for any style of dance. Gennaro is currently represented on Broadway as choreographer of "The Unsinkable Molly Brown."

On the modern jazz list **DMA** has one of the conventioneers' top favorites in this dance idiom, **Edith Royal**. Mrs. Royal and her husband Bill (a VIP in the very active DMA Florida Chapter) have

ABBREVIATIONS

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers of So. Calif; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DTCB, Dance Teachers' Club of Boston; DTG, Dance Teachers Guild; MDA, Midwest Dance Assn; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

schools in Orlando and Winter Park, Fla. Their Ballet Royal Concert Group will be host company for next year's Southeast Regional Ballet Festival. Edith is a member of the modern jazz department of the NCDTO and is one of the experts at work on up-dating a Syllabus and Examination in that subject.

At the **DTCB** convention **Leon Danielian** is listed for ballet. This ebullient dancer began as a youngster with Mikhail Mordkin and went on to leads in Ballet Theatre and Ballet Russe de Monte Carlo. We remember with special fondness his Harlequin in "Carnival," his Peruvian in "Gaite Parisienne," and his King of the Dandies in "Le Beau Danube." It always seemed to us that he came close to matching the performing elan of Massine at his height. More recently Danielian guest starred with the San Francisco Ballet for its overseas tours under State Dept.-ANTA sponsorship. He is on the faculty of Ballet Russe School in NYC.

An interesting group we've recently come to know better is the **DTG,** which is primarily concerned with modern dance and creative dance for children. Last month their members gathered for a lively discussion of the problem of teacher licensing. Principal speakers were **William Bales,** head of Bennington College's Dance Dept., and **Helen Wicks Reid,** Exec. Dir. of the NCDTO. Moderator was Lucile Brahms Nathanson. DTG's annual convention will be Oct. 15 at Mills College, NYC. Info: Jeannette Silverman, 35-30 81st St., Jackson Heights, NY.

The **NCDTO** is among the list of sponsors representing "small business" who are supporting the Keogh-Utt Bill (H.R. 10) now before Congress. Very briefly, the measure provides tax relief for retirement savings of self-employed persons — the category of so many dance instructors and studio operators. Income tax exemption is proposed for amounts up to $2,500 per year set aside for retirement purposes. The measure last month passed the House of Representatives and now goes to the Senate. While the NCDTO is circularizing Senators urging passage of the bill, it is important that individual teachers write their own Senators also. Legislators naturally are impressed by quantity of response. You can get an information folder about the bill from the NCDTO, from Dance Magazine, or from the American Thrift Assembly, 1025 Connecticut Ave. NW, Washington 6, D.C.

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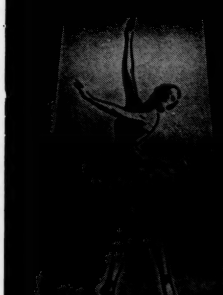

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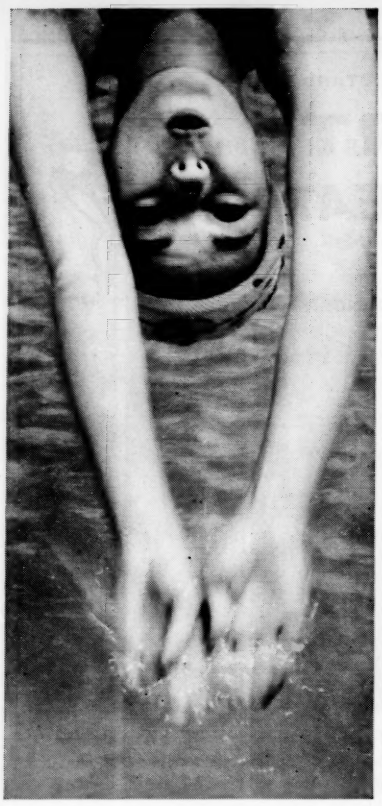

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lazy and badly taught," cries the angry author. He then describes the proper structure of a ballet class—and the barre work would please a sadist!

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FOR TODAY

With so many books to study, the historian of the future should find it easy to reconstruct the dance techniques of the mid-20th century. But, meanwhile, what are we to make of them?

No one ever learned to dance by reading a book. Dancing must be learned in a classroom, from a teacher. Yet a little homework is never amiss. It could mean that by the next lesson you are the one who really knows which arabesque is which. And reading ahead supplies a challenge. It's easy to feel a bit cocky after you have mastered three kinds of pirouettes. But look here to see how many more there are to learn.

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Horst, Louis, and Carroll Russell. MODERN DANCE FORMS in relation to the other modern arts. San Francisco, Impulse Publications, 1961. 149p. illus. *Mr. Horst's well-known course in dance composition at last on paper. Chapters on Primitivism, The Archaic, Medievalism, Cerebralism, Jazz, Impressionism, etc.*

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choreographing be taught? The consensus of opinion has been "no," but Miss Humphrey begged to differ. Her suggestions (they are not rules!) are lucid, illuminating, and inspiring. Reading the book may not turn you into a great choreographer, but it will give you an insight into the work of a great artist.

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(Continued next month)

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IMPROVISING

BY PAUL DRAPER

Improvisation can be a most enjoyable area. And any tap dancer who has learned his basic techniques and acquired some knowledge and understanding of music and rhythm can really have a ball.

The only other ingredients necessary are a beat, an occasion, and a floor you can make a sound on. Let us assume you're standing on a floor, uncarpeted and not slippery; there's a piano and someone who can play it; and you're with friends who really would like you to dance. The best thing to do is suddenly to remember that you have an important engagement with a beautiful girl. Or perhaps ask your host if he has some aspirin handy — bad tooth, headache, and all that kind of thing. The device of slipping and twisting an ankle is no longer considered advisable unless you really do it — which might hardly be worth it.

If none of these things work, you will probably have to begin to dance. Now in the very best improvisations you will be able to select a tempo and even a mood before you begin, but in the situation outlined above the man at the piano will already have started playing, and there's nothing you can do about it. If you are a young tap dancer, he will decide on "Bye Bye Blues," and if you are, shall we say, experienced, he will probably lead off with a Chopin nocturne. Since it is unlikely that you will be able to think of a single step to do to either of these pieces, I advise you to stand in mute admiration, as if the work were so fine that you wouldn't dare intrude upon it. This usually makes the soloist sufficiently embarrassed to cut short whatever work he was engaged in, and you are right back where you started from. Given a respite, I suggest that *you* start the next time. There will be a next time, because everyone will have crowded back to give you room, and you will be standing alone in a cleared space.You'll have to dance. Now you can set a tempo you like with a strong *and ONE*, followed by some slaps to make your choice of tempo crystal clear. This, of course, presupposes you can make a tempo crystal clear. If you can't, you shouldn't be there. After several measures the man at the piano should have received the message and started playing in complete agreement. If he goes back to a stop-time version of the Chopin, hit him and leave the house forever. If he can play well and does, and if he senses your mood and you do his, then you're likely to have a great deal of pure enjoyment.

Improvisation with music is a special and secret kind of conversation between two people that is at the same time wholly exposed. You can lead and you can follow. Try to avoid clichés as you would if you were talking to someone about a subject you loved. You give and you take, and you'll sometimes find yourself doing things beyond your understanding but that come out right. Listen to the sounds you make as if they were being made by someone else. Vary the dynamics and follow your fancy — your educated fancy. Take a hint from the harmonic changes in the music. Feel as if you were developing the melody, and the melody will develop your rhythm.

Like this you can go for a long and lovely time. Like this, too, you can also court and achieve disaster. You must love where you go with an improvisation, and you must sense the whole shape of it, though the shape is yet unseen and unformed. If you can't you're likely to run into the situation where both you and the music decide to let the other have a break at the same time. You stop, the music stops, and, feeling the vacuum, you both begin in the middle of what should have been a solo phrase by one or the other of you. Sensitive, sensitive, and so very delicate is improvisation, and so very rewarding. It must finish without too much of a fight to have the last word. Some conflict is necessary, as in love, but not to the exclusion of form. To do this well you must know how long is a bar, a phrase, a chorus, or a melody. Which, of course, you should know anyhow — but which many dancers don't. You must be able to tell where the ending has to be. You either can or you can't, and if you can't — back to the drawing board, or the shoe store.

Improvisation, with all the above, can also be done without any music at all. Sometimes it's better that way. In this case, you are both the beat and the dance, and an idea or a story as well. The conversation is with yourself, and the evening should be yours. In either case, providing you have survived the initial difficulties, you should be pleasantly surprised not only by what you have learned about your dancing, but also by the very good-looking girl you hadn't noticed before and who just loves what you did. Let your own tempo begin with a strong *and ONE*.

LOVELY TO DANCE IN:

TEXAS CONTEMPORARY

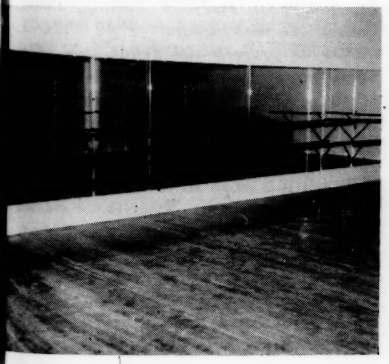
The function of the dance studio is basically the same everyplace, yet its appearance differs enormously, depending on time, place, taste, money, and imagination.

Starting this month we present a feature in which we shall, from time to time, introduce interesting studios around the country. On this page are photos of Jurgen Pagels' Legat School of Ballet in Irving, a small community outside Dallas. Mr. Pagels, trained by leading teachers in Germany, Yugoslavia, and Paris, came to the U.S. six years ago, collaborated with architect Mark Miller in designing the studio building, which was opened last September. With his handsome headquarters as base, he has done a great deal to interest the community in good ballet.

Jurgen Pagels leaps in the courtyard of his Irving, Texas, studio, as students Renee Gordon and Martha Widener look on. Asst. teacher Rosmarie Goldammer is, like Pagels, a European-trained dancer.

Front view of the school. The steel and plexiglass grill was designed by sculptor Heri Bert Bartscht. The building includes living quarters for Mr. Pagels.

The ballet studio has air-conditioning and is sound-proofed.



Waiting room and office. Avocational artist, Pagels did wall mosaics and metal sculpture of dancer at school entrance.

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RECORDS FOR TEACHERS

BY EVELYN LE MONE

For teachers who keep their schools operating during the summer—particularly those outside of the large metropolitan areas — there is a great challenge. What is offered must be interesting enough to lure the average dance student away from swimming and other summer activities, and replace leisure hours with industry.

By this time, most teachers and students, having completed much work on the annual recital, are indulging in a period of relaxation. But this is actually the best time to accomplish some good hard work, and by offering a few clever, new routines in addition to class work, the teacher can provide extra incentive to keep students working through the summer months.

James Selva has released a set of records that will fill the need for just this sort of thing. They are excellent recordings, and will appeal to all age levels in whatever form of dance they are most interested in — particularly tap and jazz. Surely these records are destined to be immediate successes, popular with both teacher and student.

Heading the list is "Hawaiian War Chant," Record No. 173B, a splendid rec-

IN THE NEWS

***MOTHERS:** The Confetti Dancers, a group of 10 Fairfield County, Conn., housewives with a total of 40 children, makes its professional debut July 14 at the Westport Playhouse, Conn., July 15 at the Paper Mill Playhouse, N.J. All ex-dancers, members started working together several years ago, have performed for school audiences. Featured on the program is a work to Grieg's "Peer Gynt Suite," choreo. by Charles Weidman (above, center). L. to r., standing: Marsha Taube, Vilma Allen, Leona Breeler, Shirley Manasevit, Eunice Greenberg; kneeling: Edith Katzen, Naomi Rappoport, Mary Redgate. Not shown, Ruby Haflich, Millicent Zolan.*

ord for an unusual routine. Because of the exciting drum arrangement, this could be worked into something quite dramatic—or the second band can be used for exercises in a primitive dance class. "On the Sunny Side of the Street," on the opposite side, has a good rhythm for either a tap or jazz number.

Record 169B — "Singin' in the Rain" backed by "Oh, Oh, I Like Your Style" —offers the teacher excellent opportunities. The Wabash Four have done a fine bit of arranging on these two recordings, particularly "Singin' in the Rain," which stimulates the imagination and lends itself very well to a free style form. The two tempos on the opposite side provide an opportunity for different styling in jazz work.

Record 167A—"Walkin' With My Baby" —is recorded with a 4-bar introduction, two 32-bar choruses and an 8-bar fadeout. It is one of the finest in the set, both musically and rhythmically, for a terrific jazz number.

Record 167B — "Colonel Bogey March" —is recorded with two bands, a fast and a slow march tempo. It can be used for just class work or made into a delightful comic-character number.

Record 170A and B includes "Big Wide Wonderful World," a sweeping waltz arrangement for either ballet or exhibition work, and "You Were Meant For Me," a tap arrangement in both fast and slow tempo.

Record 166A and B has "Goodness, How My Baby Loves Me," in two tempos, suitable for jazz exercises, and "Easter Parade," designed for a softshoe number.

Record 168A and B offers a versified record with "I Gotta Dance it Modern" on one side, and the good old reliables "East Side, West Side" and "The Band Played On" for waltz clog routines.

Record 171A and B is the only record with a Latin rhythm in the group — a cha-cha arrangement of "Love Me or Leave Me." It would make a clever jazz routine, or could be used to practice basic cha-cha steps to. The reverse side, "My Blue Heaven," is a novelty rhythm-softshoe number.

Record 172A and B is a recording of "Ain't Misbehavin' " in a jazz, rock tempo, and its companion is a two-tempo tap arrangement of "Linger Awhile."

This set of familiar tunes has been ably arranged and recorded by the Wabash Four Group in the RCA Victor Recording Studios. The records are released on the S & R labels, and are distributed exclusively by Selva and Sons, 1607 Broadway, New York 19, N. Y.

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Marc Platoff and Baronova in Massine's interpretation of Berlioz' "Symphonie Fantastique," 1937.

BARONOVA *(Cont'd from page 41)*

sen passport, and while everyone welcomed me, no one owned me. Now, for the first time, I'm beginning to grow roots."

"And how about your family?" Baronova's lovely saucer-eyes lit up with interest and concern. "We've got two girls and one boy. Victoria is now 11 and wants to be an actress, Irina is 9 and right now thinks of nothing but horses, while Robert, the youngest, is 7. At the moment Robert has measles, and I'm rather worried about him." We talked about children, and Baronova showed me photographs of her family.

"Do you still go to the ballet?" "Sometimes, not often. If I go and it's not very good, I'm upset, while if it is good, then I'm still upset." She laughed — here was something of the glamorous tinkle laugh you associate with the Ballet Russe ballerina. I silently wondered what her neighbors amid the Surrey pinewoods think about her. Her home is in Virginia Water, close, as it happens, to where my wife's people live. I know the district well, and I thought of her among the bridge parties and cocktail hours of Surrey, where every other house seems to be owned by a retired, golf-playing Army colonel. I imagine they adore her.

"But how about teaching?" "I love it. I enjoy teaching, it gives me a . . ." and here was a completely unaffected pause for the right phrase, "a 'moral satisfaction.' My teacher Preobrajenska gave me much. I should like to pass it on. It was Margot Fonteyn who suggested I start teaching, and here I am at the Royal Academy, one

or twice a week."

It was the Easter vacation, and that week she was teaching classes of RAD scholarship pupils. The first batch entered the classroom where we were talking, and Baronova asked if I would care to stay and watch, so I took a position next the pianist. I enjoy watching classes; it's a useful discipline that cuts mere ballet critics down to size.

Baronova gave two classes that afternoon. Looking back I don't know what I hoped for, but I found them inspiring. Here was a certain quality of teaching that we almost entirely lack in England. Baronova is a born teacher, potentially a great one. The first group of little girls took their places at the barre. I was reminded of Agnes de Mille's perceptive description of a Rambert class: "Those astonishing English girls! Modest, shy, dogged and indestructible, with plain bodies, all large-boned and rheumatic." This first class was not, however, astonishing. One little blonde girl, with a secret smile and firm, straight legs, showed promise. Baronova worked on them all. They gave little; this was more or less their first contact with a teacher of Baronova's standing. I shuddered for the future of British ballet, these girls seemed too irrevocably dull.

Then came the second group, far brighter than the first. Here the class took fire. All the time Baronova was dancing flat out, demonstrating — no, more than that, performing. Half way through I realized that I was bringing home an ambition. I was seeing Baronova dance! I sat there, a lay figure at the rituals, watching Baronova and her pupils. She had never seen the girls before. At the end of a ninety-minute session, half a dozen had become better dancers; half a dozen had, perhaps only for an instant, seen what it *meant* to be a dancer, had seen something of the theatre, learned something about music. I had learned a lot.

We left class together. Baronova gave me a lift in her car to the main road, where I could pick up a cab home. She was off to buy a present for her little boy with measles. I had liked her, and what is more I had seen her dance. If I still felt sorry that she was not dancing in *The Sleeping Beauty* at Covent Garden that night or the night after, at least I understood. I always dislike purely *dedicated* dancers, anyway. But why, why why, I thought, was she not working with professional dancers, giving perfection classes to the Royal Ballet and teaching advance theatre students. Yet that's another story.

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TALK OF THE TRADE

BY WILLIAM COMO

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IN THE NEWS

United Press Int'l

MOSCOW CLASS FOR AMATEURS: ***About 40 wives and daughters of foreign diplomats, some of them American, take ballet class twice a week for fun and exercise in the ballroom of the home of U.S. Ambassador Llewellyn Thompson (whose wife organized the project 3 years ago). Bolshoi Ballet master Mikhail Petrovyershov (above) instructs.***

•

(Cont'd from page 6)

Bonds, Dolores Starr, Howard Kreiger, Buddy Bryan, & Alan Plasschaert.

LAS VEGAS

Mitzi Gaynor's act a big hit in Ark. and coming to Las Vegas after a Lake Tahoe booking. Bob Street, Jimmy Brooks, Ron Dexter & Dick Barclay appear in the act staged by Bob Sidney . . . Paul Godkin & ass't Lee Irwin leave for the Philippines to rehearse a new Int'l Show to be brought to Las Vegas . . . Sonny Howe & wife Joy Healy will have a line of girls on the Strip this summer. One of their packages was a success in Alaska . . . Johnny Brascia & Tybee Afra featured in Frank Sinatra's show at the Sands; prod. nos. by Renee Stuart . . .Lee Becker restaged the songs & dances in "Tenderloin" for the Dunes Hotel. Show has been extended another 8 wks . . . Dorothy Derben takes over the Riviera Hotel shows when "La Plume De Ma Tante" comes to the Moulin Rouge in H'wood . . . Nancy Kilgas is featured with the Donn Arden dancers at The Desert Inn. ROY CLARK

CHICAGO NEWS

The Stone-Camryn Ballet's last program of the season at the St. Alphonsus May 12 included 2 noteworthy new ballets. In an original version of "Les Biches," Bentley Stone showed wonderful understanding of the 20's, the eager, decade everyone parodies and few understand. Stone spun stylishly intricate dances performed with authority by an expert cast. Dolores Lipinski was exceptional as a sophisticated lady & Barbara Steele brought real humor to the affectations of a posturing hostess. The dance of the "athletes" was done dashingly by Charles Schick, John Widmer & James Merski. Camryn's "In Whom I Live Dying," set to Schumann's music, was in a romantic vein. The lead role, a poet, was danced and spoken by John Neumeier, a promising dance personality developed in this group. Karen Krych, Toni Kutyna & Camryn completed the cast.

Ballet Guild of Chicago provided Chicago dancers with the most elaborate and expensive setting this year in the May 27 perf. in the Studebaker Theatre. Program opened with "Hopscotch" a new work by Loretto Rozak, (score by Dan Tucker) whose choreography was geared to the refreshing freedom of the subject. Lead roles were danced by Ellen Gimpel, John Widmer, Mel Spinney & Robert Boehm with a spirit of youth that only good dancers can simulate.

Patricia Klekovic & Kenneth Johnson in a pas de deux from Ruth Page's "Fledermaus" exhibited the personal brilliance that one has learned to expect from the stars of the Chicago Opera Ballet . . . Alvin David choreographed "The Gambit" to a Ravel quartet. It was concerned with surface mores and under the surface emotions at a social gathering. The vocabulary was modern dance. Dancers were Phyllis Sabold, Reba Bennet, Eric Braun, and David. Braun showed a new flair for strong dramatics . . . A repetition of Etta Buro's "L'Arlesienne" showed the choreographer's skill and excellent performing by Dolores Lipinski & Orrin Kayan as leads with fine support by Larry Long, Charles Schick, & Monica Carter.

Rudolph Clavijo is producer of the "Fabulous 20's" revue drawing raves at The Mist nitery . . . Elisa Stigler choreographed the dances for "Wizard of Oz" presented June 10 at Roosevelt U. . . . Robert Frelison is dance dir. for the show to be done 4 times daily at the Int'l Trade Fair at McCormick Palace July 25-Aug. 10. Moiseyev Co., 1st dancers to appear in McCormick Palace Theatre, got its usual crowd and ovations. Ballet Theatre has 2 engagements in Chicago next season and will dance 1 of them in the new theatre.

Edgewater Beach Hotel's Polynesian Room has an excellent Hawaiian revue headed and created by Nelani Kele . . . Jim Moore, formerly with "Ballets: USA" and Ruth Page & Bentley Stone, is a big hit as the juvenile in Melody Top's "Showboat" . . . Betty Bruce does the strip no. originally done by Maria Karnilova in "Gypsy," here for the summer . . . George Tapps & Co. a smash in the Palmer House's Empire Room. Co. which includes Vivian Burns, Marene di Napoli, Joe Ward Russell & Hu Pope has been held over for a 2nd show.

Tapps who "choreographs" the forthcoming picture, "Splendor in the Grass" relates that when dir. Eliza Kazan asked him to do it he wanted to be sure the dancer wouldn't feel the urge to do something artistic.

"Don't misunderstand" he said, "This will not make your reputation. What I want is something cheap and vulgar." George admits it is that, a scene in a brassy speakeasy. I noted it was authentic when I previewed it at the Warner Bros. film festival.

Dance, not featured at this affair, was in the air. Leslie Caron, in from London for the screening of "Fanny" for critics, was asked if she would ever dance again. Miss Caron, who doesn't dance in "Fanny" said that one cannot step in and out of ballet and she had not danced for years.

A mysterious and beautiful blond caused a ripple when she floated in at the 1st luncheon. Our party sent a public relations man to inquire who she was but the mystery girl was not cooperative; though her companion murmured something about foreign film publication. She turned out to be Jane Mason, once of NYC Ballet. With Eric Kollmar she has co-authored a film titled "Changing Tides" made in Puerto Rico with Miss Mason in the lead and Kollmar directing. It will be shown in Spoleto in July and perhaps at the Venice Festival. ANN BARZEL

DALLAS NEWS

The 14 dancers selected for the Dallas State Fair Musical season of 12 weeks beginning May 29 are: Becki Bryan; Hazel Rippe; Mercedes Rodrigues; Alice LaMar; Jolinda Winn; Judy Hole, all of Dallas; Wayne Albritton, Jackson, Miss.; John Pegoda, Houston, Tex.; Carl Tressler, San Diego, Calif.; Roger Allan Raby, Houston, Tex.; Evie McGhee, New Orleans; Jack Kirby, & Bob Crest of Dallas; and Patti Kelton. Toni Beck choreographs with Gene Kelton of N.Y. assisting. Soloists for the 1st musical are Lupe Serrano & Reyes Fernandez in "Song of Norway." For "Destry" the original "Whip Boys," James Weiss & Larry Roquemore, join Gene Kelton; the 3rd production, "Brigadoon," will see Edward Villella as Harry Beaton & Ruth Lawrence as Jeannie. In "Take Me Along," B'way dancers Jerry Dodge & Isabelle Farrell play Richard & Muriel respectively.

The 13th annual normal school of the Texas Association Teachers of Dancing will be held at the Hotel Statler, Dallas, June 26-30. Faculty includes Robert Lunnon, ballet; Bill Gray, tap & jazz; Jerry Bywaters, modern; Enid Ricardeaux, character; Marjorie Duckett, children's work.

Kay Wilcoxson of NYC Ballet, has been visiting her family here for the past month before returning for summer tour with co. Miss Wilcoxson, a student of Edith James, was awarded the Danilova Scholarship in 1959. TONI BECK

AREA NEWS FROM WASHINGTON, D.C.

Wash. Ballet Co's program July 3-8 at Carter Barron Aphitheatre includes Dir. Mary Day's "Hi Spri" and "Shubertinia," premieres of Irmina Hardin's "Tempos IX" and Robert Davis' "Con Brio," and the well known "Les Sylphides," "Giselle" (Act II), and selections from "Swan Lake" and "The Nutcracker". Guest stars will be Maria Tallchief & Erik Bruhn.

More ballet under the stars July 19 at the Watergate when Wash. Civic Ballet premieres Kathryn Mullowny's "Minuetto" and J. Sergieff's "Gypsy Camp" and "Polonaise" . . . Dept. of State USIA Rec. Assoc. presented their 1st Int'l Gala in the new State Dept. Aud. June 13 with many embassy dancers participating . . . On the same date, Mary Craighill & Co. presented a program of religious dances for the annual Ed. Inst. of Episcopal churchwomen at the Nat'l Cathedral . . . 4 more studios included in the Royal Academy of Dancing exams held in May: Miriam's, Langley Park; Maru's, Arlington; Jack Andre, Suitland; and Yourle's, Bethesda-Chevy Chase.

Erika Thimey's Dance Theatre performs for the Int'l Convention of Toastmasters at the Sheraton Park July 19. Program includes Carl Sandburg's "Bucket of Ashes," "Lively," "Ballad Suite," "Capt. Garrett"; dancing will be Claire Mallardi, Gayla Land, Natalie Mulitz, Trudie Becker, Yvonne Parker, Barbara Katz, Lois Proctor, Ann Lewis, Jody Gottfried. The Children's Dance Theatre is rehearsing for an Aug. 7-14 engagement at the Boston Fest. of Performing Arts.

VIRGINIA FREEMAN WEIL

LONDON DATELINES

On June 11 the Royal Ballet flew to Leningrad for perf. at Kirov Theatre to be followed by appearances at the Bolshoi Theatre in Moscow. Co. is led for this Russian tour by Margot Fonteyn & Michael Somes and includes Nadia Nerina, Svetlana Beriosova, Anya Linden, Annette Page, Brian Shaw, Alexander Grant, David Blair & Donald MacLeary. At the airport Dame Margot said, "We have a different style of dancing to show the Russians, which they may like or they may not." Co. concluded its Covent Garden season June 3 with a fine perf. of "Swan Lake" that indicated that though tired after its long No. Amer. tour and London season, they may still have reserves of emotional energy on hand for Russia. Both Beriosova and her partner MacLeary have enjoyed an exeptionally profitable season, improving almost from night to night. MacLeary is unrecognizable from the pale, willowy dancer who started

(Cont'd on page 65)

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(Cont'd from page 63)

the season. Here he was acting with modest distinction, dancing perhaps for the 1st time, with genuine panache and brilliance, while his partnering was exemplary as ever. Beriosova is showing the 1st signs of flowering into a great ballerina. Photographer Cartier-Bresson has produced a photo story of her in "The Queen" — a wildly fashionable fashion magazine for Park Lane beatniks, that is way-out-in — and called, prophetically I think, "A Touch of Greatness."

Sadly the perf. was the last for **Julia Farron** as a member of the Co. After 25 years with the RB, she had become one of the fixtures and her replacement is impossible as there is no one yet of an age to provide just her kind of maturity. Dancing the Neapolitan Dance for her farewell, she literally stopped the show, receiving one of the greatest and most moving ovations I have ever heard in the opera house. Other dancers not renewing their contracts are **Jacqueline Daryl, Richard Farley & William Wilson.**

The smaller RB co. has returned from its Far East tour and is currently on a month's provincial tour before its vacation, led by **Lynn Seymour, Doreen Wells Elizabeth Anderton, Donald Britton, Bryan Ashbridge, Alexander Bennett & Christopher Gable.** There have been significant changes in its casting due to the hospitalization of **Desmond Doyle.** Gable is now dancing the Prince in "Sleeping Beauty" with promise of great distinction, and Doyle's role in "The Invitation" has been assumed by Bennett. **Doreen Wells & Audrey Farriss** gave sound debut perfs. in "Les Deux Pigeons" taking over from Seymour and Anderton respectively.

Western Theatre Ballet added 3 new works to its repertory; **Fokine's** "Carnaval," revived by **Tamara Karsavina & Elizabeth Schooling; Peter Darrell's** "Ode" to Stravinsky's 1944 score; and a revival of **Walter Gore's** "Street Games." "Carnaval" is notable for the loving details that Karsavina has recaptured, making it in some ways the best revival of the ballet in Britain since the war. Even so, not all the choreography has been well realized, and some of the dancers are not up to the severe stylistic demands of the ballet. **Max Natiez** is the excellent Harlequin. "Ode" is not uninteresting choreographically, but too brief to make much of an impression, while "Street Games" now looks a little dated. Co. is dancing well under touring conditions far more stringent than normal.

Gore himself is forming a new co. with his wife, **Paula Hinton,** to tour Europe. He is also reviving "The Night and the Silence" for **Ballet Rambert's** London season opening July 18. This ballet 1st done in 1959 for the **Edinburgh Festival Ballet** has never been seen in London. Hinton will be guest artist. Also listed for Rambert is **John Taras'** "Night Shadow" and a new unnamed ballet by **Norman Morrice.**

London's Festival Ballet comes into Festival Hall for its summer season July 17. Main Offering is **Bourmeister's** "The Snow Maiden." Former artistic dir. of the co., **Anton Dolin** is joining with a TV co. to produce "A Midlands Festival of Ballet" opening in Coventry July 11 and starring **Carla Fracci, Rosella Hightower, Natalie Krassovska, Collette Marchand, Margrethe Schanne, Anton Dolin, John Gilpin, Milorad Miskovitch, Kjeld Noack & Andre Prokovsky.** Corps de ballet is directed by **Grace Cone.**

Wendy Hilton has formed a small group consisting of **Milly Kenny, John Broome** & herself, called **Domenico Dance Ensemble,** to reproduce court dances of 15 16, 17 & 18th cents. At debut the group made a good impression. Accurate costumes added to its allure but the dances themselves proved fascinating.

On July 11, BBC-TV screened excerpts from **Lavrovsky's** "Romeo & Juliet" filmed during perf. at the Bolshoi Theatre. Juliet was danced by **Marina Kondratieva,** Romeo by **Nikolai Fadeyechev,** Mercutio by **Yaroslav Seik,** & Paris by **Alexander Lapuri.** CLIVE BARNES

NEWS FROM DENMARK

The 12th Danish Ballet & Music Festival, May 15-31, attended by the greatest number of foreign critics in its history, displayed the high artistic level and extraordinary versatility of the **Royal Danish Ballet.** Though one might have reservations about the repertoire (many of the works were done last year) the achievements of the co. amply made up for this lack of consideration for Festival veterans.

Opening night contrasted **Bournonville's** "La Sylphide" (with **Margrethe Schanne, Henning Kronstam & Niels Bjorn Larsen** all in top form) and **Petit's** "Carmen" to which **Erik Bruhn's,** Don Jose & **Kirsten Simone's** Carmen lent an air of nobility and reality essential to this version of the Merimée drama.

Other high points were Kronstam & Simone's team work in Petit's "Cyrano de Bergerac," and the standing ovation for Bruhn & Simone's "Don Quixote" pas de deux. Bruhn's staging of "Giselle" was a success for all concerned; Schanne gave a moving and technically admirable portrayal of the heroine with Kronstam as Albrecht & **Kirsten Ralov** an icy Queen Myrrtha.

Balanchine's "Apollo" & "Serenade" were perhaps least successful of the festival ballets. Obviously they needed a little brush-up. Still Kronstam's Apollo was praised for masculinity and pure dance. In "Serenade" the corps shone in a wonderfully disciplined perf. in the 1st movement. **Cullberg's** "Miss Julie" & "The Moon Reindeer" saw **Mona Vangsaae** in excellent form, especially in the latter ballet. She stressed the emotional side of the story less than before but her dancing has the youthfulness and assurance of a great artist. In "Miss Julie" she was admirably partnered by her husband, **Frank Schaufuss** in a sensual portrait of the butler. **Mona Kill** was sheer delight as his fiancee & **Verner Andersen** was most effective as the suitor. **Ashton's** "Romeo & Juliet," given once, did not quite come off.

For 3 young dancers the Festival was particularly successful. **Niels Kehlet & Jorn Madsen** became soloists and responded with excellent perfs. in "The Moon Reindeer," "Graduation Ball" & "The Shadow." Kehlet as Naaiden in the Cullberg work, won praise for his portrayals of the "troldkarl" and the Drummer in "Graduation Ball." Madsen was a particular success in **Birger Barthe-**

lin's "The Shadow" and as the gangster in "La Chaloupee," a role shared with Bruhn. Sensational, however, was the debut of **Anna Laerkesen**, in the co. less than 2 years. With partner Schaufuss, she did an impressive pas de deux in "Graduation Ball."

Modern Danish choreography was represented by Bartholin's "The Shadow," Kirsten Ralov's "La Dame Aux Camelias" — in which Schanne shared honors with **Frantz Kjaerulf**, debuting as Armand — and **Lizzie Rode's** "Ballet in D." Considering that this plotless abstract ballet was a beginner's work, the result was encouraging.

The 100th birthday of **Hans Beck**, former soloist & ballet master of the RDB, was observed. The Danish Ballet Club arranged an evening devoted to the memory of the great Bournonville dancer and reviver of Bournonville works. Members of the **Scandinavian Ballet**, led by **Marianne von Rosen** did excerpts from Beck's only full-length ballet, "The Little Mermaid," and RDB did a stirring "Dance of Joy" from the same work.

Plans for the 1961-62 season at the Royal Theatre include the long awaited prods. of **Harald Lander's** "Etudes," "Les Triomphes de l'Amour" & "Les Etoiles" in Feb., plus a new prod. of Bournonville's "Far From Denmark" & "Et Folkesagn;" Cullberg's "The Lady From the Sea," & 3 ballets by British choreographer **Kenneth Macmillan.**

After the festival "8 soloists of RDB" began an extensive tour of So. Amer. In co. are: **Inge Sand, Kirsten Ralov, Kirsten Simone, Mette Mollerup, Fredbjorn Bjornsson, Henning Kronstam, Ole Fatum & Jorn Madsen.** Following the tour, Sand & Madsen proceed to US joining younger dancers of the RDB at Jacob's Pillow and other spots in US.

Margrethe Schanne & Kjeld Noack perf. at the Midlands Festival, Coventry, Eng. in July in excerpts from "La Sylphide," **Dolin's** "Pas de Quatre" & "Variations for Four" . . . In June Erik Bruhn partnered **Dulce Anaya** in "Pas de Brilliant" from Bournonville's "Floral Fete in Genzano" at **Berlin State Opera.** After perfs. in US he joins **Bolshoi Ballet** as guest star for at least 6 mos. . . . Frank Schaufuss dances the King in the new ballet "Snow White" choreographed and staged by Birgit Cullberg. A filmed version with **Marianne Orlando** as the Queen, **Gerd Anderson** in the title role, & **Caj Selling** as the Prince, is Sweden's entry in the Eurovision competition, "Prix Italia," held in Pisa in Sept.

Flemming Flindt, now with **Paris Opera Ballet**, appears with **Josette Amiel** in **London Festival Ballet's** "Swan Lake" and other works for the co's London season. He has not decided about an invitation to join the **American Ballet Theatre** for the coming season. SVEN SORGENFREY

NEWS FROM FRANCE

The **Leningrad Maryinsky Ballet**, beginning its Paris engagement May 16 at the Opéra with "The Sleeping Beauty," made one appreciate the magnificent schooling which it has so exactly preserved. The dance, as such, is the salient point. Neither the dusty settings nor the drab costumes could draw one's attention from this. Musicality, fluid phrasing, nobly beautiful arabesques and jetés, are the principal characteristics of the corps. In comparison with the Bolshoi, the Maryinsky group appears to be more elegant and refined. The dramatic mime, so outstanding among the Russians, is more subdued. In addition to **Irina Kolpakova**, a soaring Princess Aurora, one must also mention her partner **Vladen Semenov; Inna Zoukovskaya**, a ravishing Lilac Fairy; **Alla Sizova** and **Youri Soloviev** as the Bluebirds; and **Constantin Chatilov** as Carabosse.

On May 19, a varied program enabled one to enjoy the remarkable "ballon" of young **Rudolf Noureyev** (see page 3) in "Shadows," an excerpt from "La Bayadère; and in the Cossack variation from "Taras Bulba," the fire and athleticism of the male dancers led by **Igor Belsky.**

"The Stone Flower" was presented on May 23, with choreography by **Youri Grigorivitch.** Though lacking in originality, it was interesting in its neo-classic style. In it, **Alla Ossipienko** proved to be one of the finest of the young Russian ballerinas. The nimble Youri Soloviev was Danilo . . . After its stint at the Opéra, the co. gave a series of perfs., principally of "Swan Lake," June 1-15, at the Sports Palace.

During May,, the Théâtre des Nations continued to present different foreign folk groups. On May 8, the **Mexican Nat'l Ballet** ran through a gamut of styles from Pre-columbian to Spanish. On May 12, the **Nigerian Nat'l Ensemble**, arriving directly from the heart of Africa, offered extremely authentic versions of native material. In direct contrast with this young co., the **Peruvian Ballet of Lima** made a May 23 debut. Directed by **Kaye MacKinnon**, it could not recover the charm and simplicity of a folklore whose picturesqueness **Joachim Perez Fernandez** and **Rosario** had previously been able to express . . . In an entirely different style, the **Twentieth Century Ballet** of **Maurice Béjart** was scheduled for May 30 at the Théâtre Sarah-Bernhardt, and for June 1-11 at the Palais de Chaillot. **Janine Charrat** collaborated with Béjart for the 1st program consisting of "Bolero," "Divirtimento," and "The Seven Deadly Sins." The 2nd program was "Card Game," "Pulcinella," and "Le Sacre du Printemps."

On June 5, **Françoise** and **Dominique, Deryck Mendel**, and the **Ballets Moderns de Paris**, gave a new program at the Théâtre Recamier

MARIE-FRANCOISE CHRISTOUT

NEWS FROM LATIN AMERICA

PERU: Ministry of Education subsidized the **Peruvian-French Choreographic Institute** headed by **Roger Fenonjois** with $15,000. This could be 1st step toward a Peruvian Nat'l Ballet. "La Prensa" organized a competition in which over 100 children competed for 4 scholarships at the Inst. . . . Costa Rican dancer **Julian Calderon** gave farewell perf. at the Asociacion de Artistas Aficionados Theatre. JULIO ESTREMADOYRO

CHILE: Teatro Municipal sold out for **Marcel Marceau's** 3 recitals . . . **Mercedes**, Chilean dancer abroad for 7 years, gave 2 Spanish dance recitals partnered by **Raul Goya.** She had beautiful costumes but is artistically immature . . . Both local cos. unveiled their 1st new works of the season. **Nat'l Ballet** showed **Pauline Koner's** "Concertino" danced by **Patricia Aulestia, Maria Elena [illegible] Rosario Hermaecha & Hilda Riveros.** The some changes from orig. choreography, 2nd ment was no longer a solo but danced by Dancers did well considering the style to them. **Ballet de Arte Moderno** showed **Iesi's** "Romeo and Juliet" with **Xenia Za Fernando Cortizo** as principals. While pleasant to watch, ballet lacked sufficie matic and emotional values . . . Moscow's **slavsky Ballet** arriving Santiago July 9 wi 50 dancers and 3 different programs.

HANS EHRMANN

NEWS FROM VIENNA

The **Vienna Opera Ballet** will have 2 a eves. in the 1961-62 season; director **Parlic's** full-length "Swan Lake," which duced for the Bregenz Festival last summ a program featuring works by **Erich Walt** Wuppertal (see p. 22). The 34-year-old choreographer was the 3rd outsider su to Vienna this season when Parlic beca Parlic has now completely recovered umor operation. Walter constantly arouses with his daring repertory in classic style. At he staged the dance of the flower girls in fal."

Other guest choreographers were **Janine & Heinz Rosen** who are expected to return further works here. Charrat's national dan "The Bat" were unmistakably French, gaiety and swing. For her next project she Tristan ballet in mind. Currently she is c raphing ballet scenes in "Faust" at the S Festival. Rosen, presently ballet dir. at choreographed the dance intermezzi for Onegin." The ballroom scenes had marked style and musicality. A newly-added Russi sequence, with **Dirtl, Brexner, Musil, V Klemisch and Zlocha** won unanimous Rosen is staging "Idomeneo" at Salzburg. also been signed by the **Vienna Volks Op Offenbach's** "Paris Life."

Harald Kreutzberg giving a summer cours 1-12 at the Salzburg Mozarteum . . . Next **Harjis Plucis** comes from Basel ballet replace **Norman Thomson** at the Vienna Ballet School. He is former **Sadler's Wells t**

LINDA Z

REPORT FROM MEXICO

Ballet de Bellas Artes Directress **Ana** has invited **José Limon & Anna Sokolow** to c graph for co's annual season in Nov. Mr. Li currently rehearsing "Missa Brevis" with t . . . **Tamara Toumanova** has returned, assis **Wladimir Oukhtomsky.**

Ballet de Camara, directed by **Nellie Happe Tulio de la Rosa** begins a season by the end June. The excellent **Lawrence Rhodes, Ruth** ega & Miss Happee are leading dancers . . **"Los Fantasticos"** has met a good reception settled down for a run at the Teatro del Bosq . . . The Jane Russell show, "B'way Holiday" a piece-meal variety turn. Dances are by **Loman.** . . . **Kevin Carlisle**, responsible for year's very successful "Peliroja" (Redhead) turns to stage dances for "La Tia de Carl (Where's Charley?) JOHN FE

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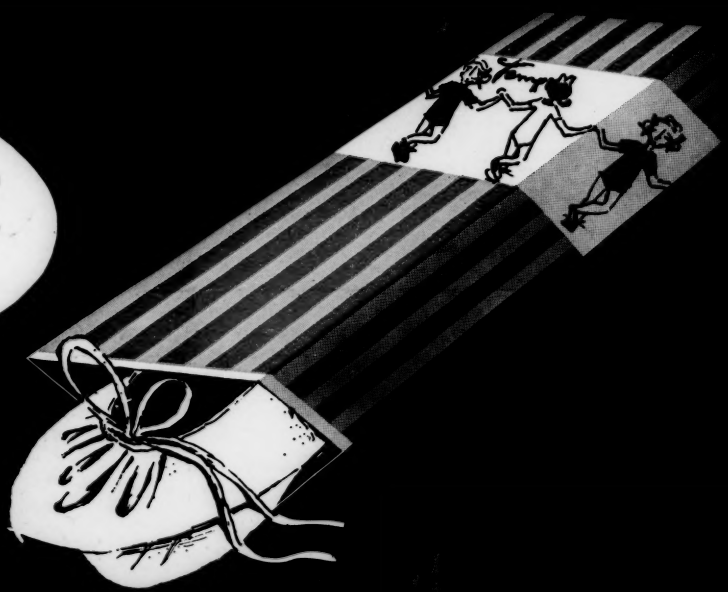

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